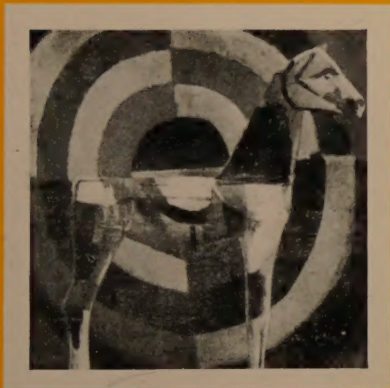


MAGAZINE OF ART

OCTOBER 1949 75 CENTS THE AMERICAN FEDERATION OF ARTS

MONUMENTALISM, SYMBOLISM, AND STYLE BY LEWIS MUMFORD



ROBERT DELAUNAY BY DENYS SUTTON



CONTEMPORARY SCULPTURE BY C. LUDWIG BRUMME



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MAGAZINE

OF

ART

ESSAY

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In order to stimulate critical thinking on contemporary American art, the MAGAZINE OF ART is offering the following awards for essays by writers under 35 years of age:

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ROBERT GOLDWATER, EDITOR

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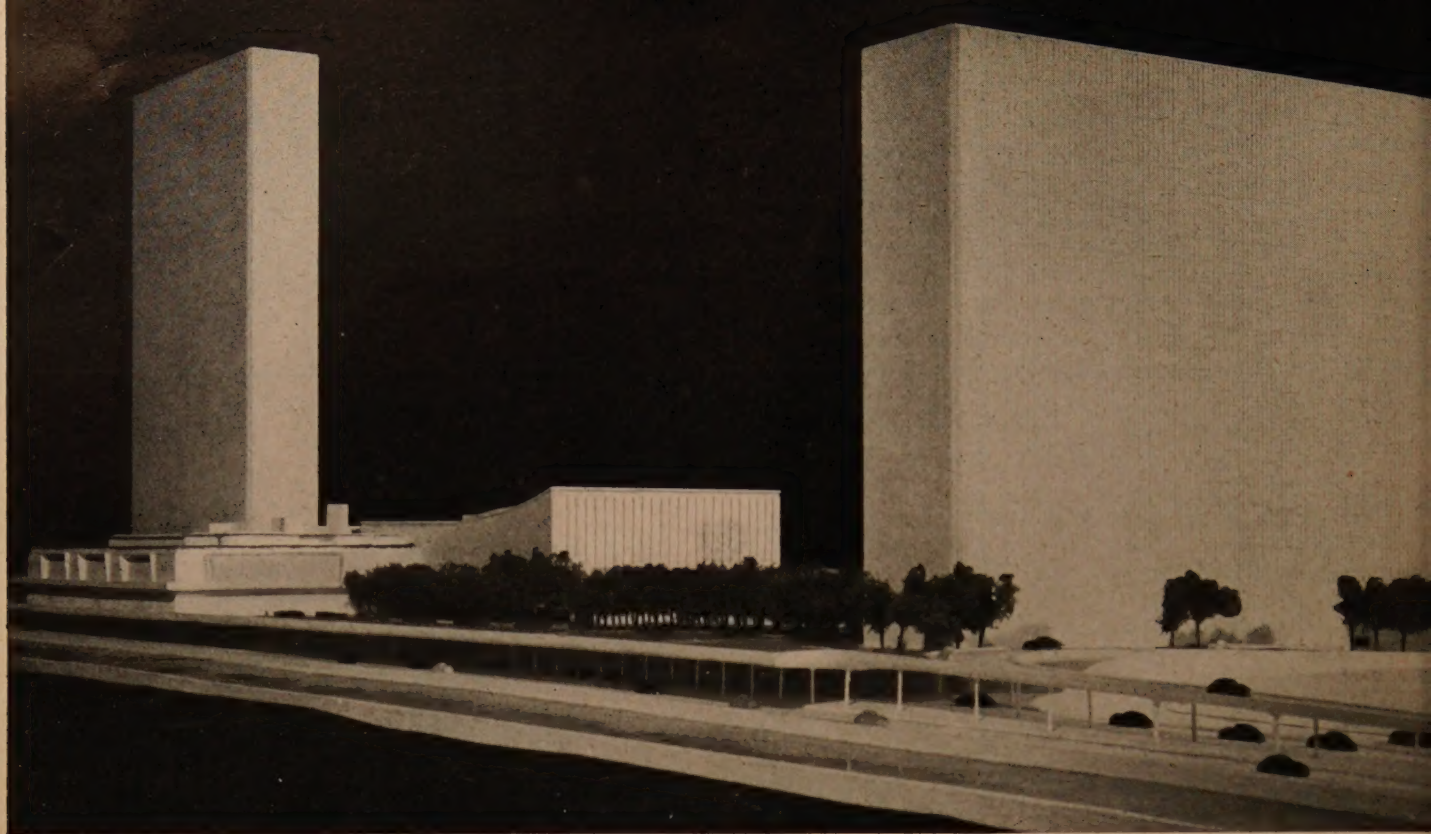
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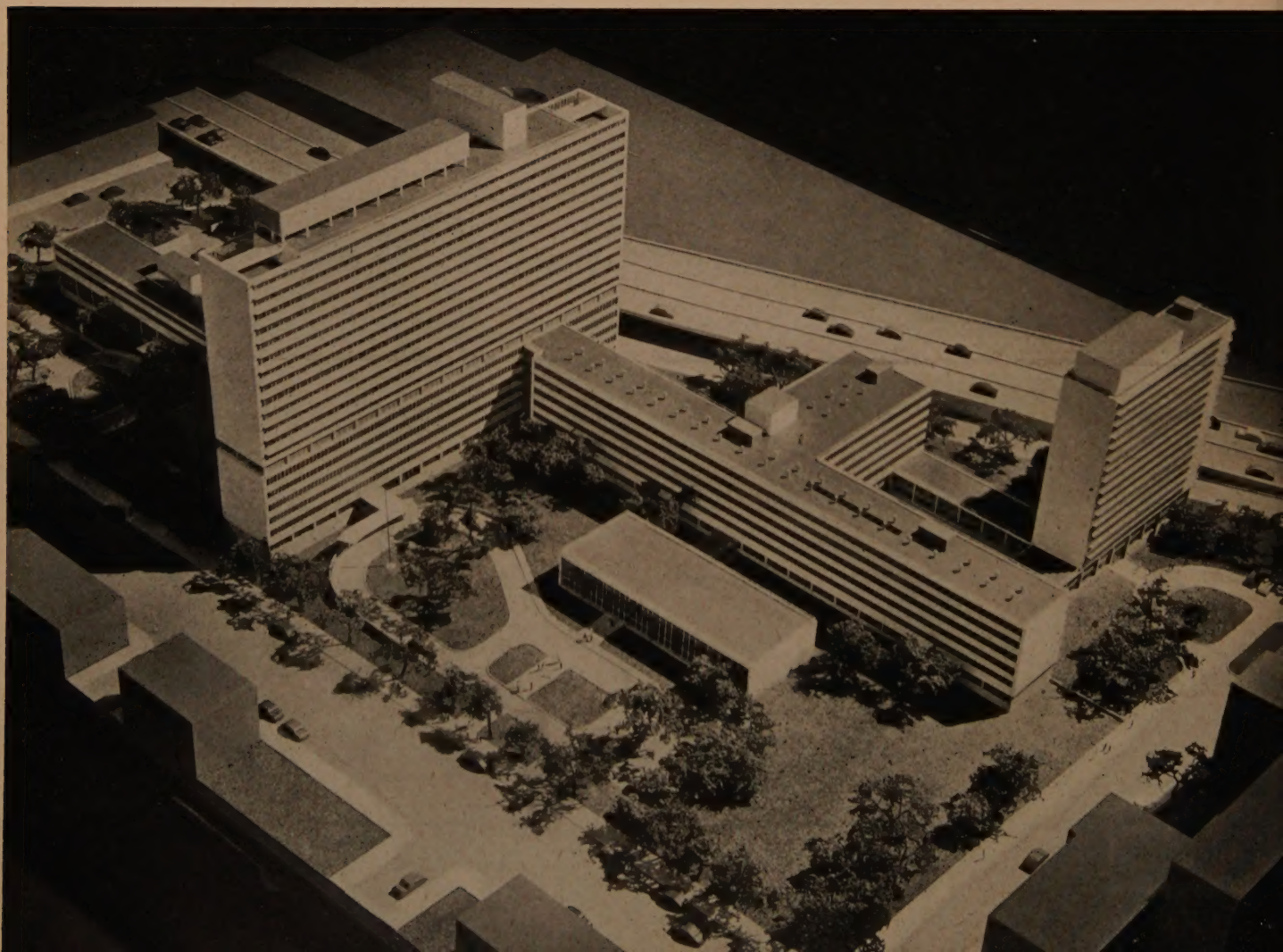
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LEWIS MUMFORD
MONUMENTALISM, SYMBOLISM AND STYLE
(P A R T O N E)



THE EXPRESSIVE FUNCTION

Recently Dr. Sigfried Giedion has given a new turn to architectural criticism by suggesting that there is a need for the monumental in modern architecture. "Monumentality" is a dangerous concept to use, for it has by now many unfortunate connotations of empty grandeur, of pretentious display, of over-forced impressiveness; so that there is almost as much danger in reviving the term as in forgetting the important function of architecture to which Dr. Giedion has thereby called our attention. The qualities that Dr. Giedion would like to reinstate are, if I understand him rightly, manifold: they might be treated under the heads of symbolism, of visible hierarchic order, of esthetic expressiveness, of civic dignity. Unfortunately, these terms are almost as full of insidious meanings as monumentalism and are as capable of being misunderstood. Perhaps the best way to restate Giedion's thesis would be to say that it is not enough for a modern building to be something and do something: it must also say something. What is this, however, but a return to "commodity, firmness and delight" with the emphasis once more on delight? Is it not in effect a restatement of Ruskin's belief that architecture begins where building leaves off; though not with Ruskin's reduction of architecture proper to the effects produced through the use of painting and sculpture? This new interest in the expressive element seems to me healthy; it means, or it should mean, that modern architects have mastered their grammar and vocabulary and are ready for speech. Awaiting that day, Dr. Walter Curt Behrendt called his book not *Modern Architecture*, but *Modern Building*.

EVOLUTION WITHIN MODERN ARCHITECTURE

Once we admit that a building should not merely facilitate function but disclose human intention, we open up the grand problem of style: the expression of an informing idea and purpose. Contrary to Mr. Thomas Creighton's position in *Progressive Architecture*, the modern architect, in abandoning his long tedious flirtations with historic styles associated with different cultures than his own, has not earned the right to disregard style entirely: rather he has made it possible to make more fundamental choices in form, choices between ponderosity and lightness, between magnificence and humility, between complexity and simplicity: choices which are ultimately not pragmatic and technical, but esthetic, ethical, personal. It was not until modern forms were accepted as the common underlying foundation that such choices could be rationally made.

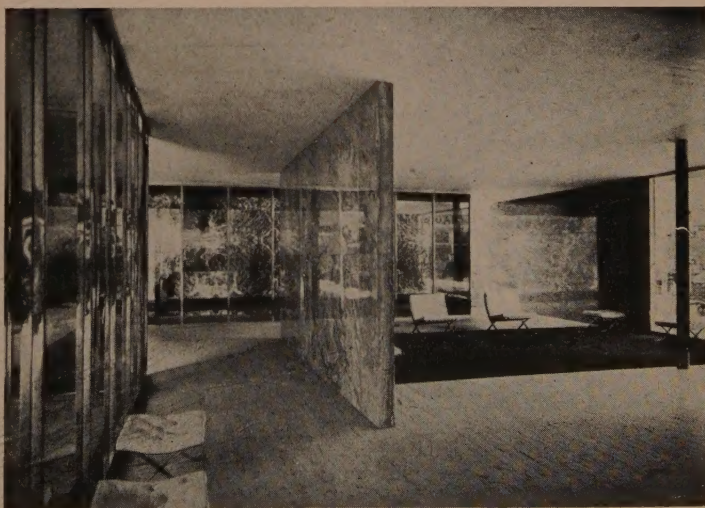
Before one can talk intelligently about the problem of style today one must first define what one means by "modern" in architecture. As usual in dealing with historic processes there are two schools, those that emphasize the element of continuity, and those that emphasize discontinuity. In his first book on modern architecture Mr. Henry-Russell Hitchcock gave these schools the names of "New Traditionalists" and "New Pioneers"—a happy differentiation; all the happier, it seems to me, because the New Traditionalists in their further development—witness Fritz Schumacher and the Perretts and the elder Moser—moved closer to the New Pioneers, and because the Pioneers on approaching maturity promptly reached back for certain elements they had dropped in their first one-sided absorption in expressing technical processes: Mies van der Rohe's traditional

use of fine materials in the Barcelona Pavilion was an early departure in this direction. In *Modern Architecture*, his first essay, Hitchcock even allowed for the fact that the New Pioneers would not be forever identifiable through the starkness and nakedness of their forms: he pointed to the possibility of the same kind of maturation that other primitive styles had gone through, with the development of the ornamental and the symbolic. Such change might take place rapidly or slowly; it might be extraneous and effortful, or organic and intrinsic; but surely no definition of the modern can be framed that would not include as part of the very concept of modernity the possibility of further change. The unforgivable error, from the standpoint of either philosophy or historic scholarship, would be to identify the modern with one phase or one moment of the modern movement, as if "art stopped short at the cultivated court of the Empress Josephine," in W. S. Gilbert's properly mocking words.



St. Antonius Church, Basel, 1927, Karl Moser, architect, photograph G. Kidder Smith.

German Pavilion, Barcelona International Exposition, 1929, Mies van der Rohe, architect, courtesy Museum of Modern Art.



There are two ways, then, in which one may consider modern architecture. The sound way, it seems to me, is to associate it with the increasing use of new materials, of new technical processes, of new forms of construction, along with an esthetic infused with the conceptions of time, space, energy, life and personality that have been developing since the sixteenth century. Viewed in this way, modern architecture has been long in process; and it has left over the landscape of the Western world a succession of significant buildings and monuments, sometimes faintly adumbrated, sometimes almost completely realized, in terms of their immediate intentions, like Paxton's Crystal Palace or Root's Monadnock Building, to mention only the work of earlier generations. Modern architecture is accordingly an inclusive name for an effort which has a single trunk but many different branches—branches that sometimes flourished and then withered, like *L'Art nouveau*. In this movement it is the technical basis that has been most firmly established: but the final process of expressing human purpose, of interpreting in new terms our fresh conceptions of life and personality, has been late in its development, more tentative, more self-contradictory in its achievements, ranging there from Frank Lloyd Wright to Mies van der Rohe, from Baillie Scott and Mackintosh to Aalto and Mendelsohn.

But there is another way of defining modern architecture: that of restricting the term to that segment of the modern movement which was affected by the cubist theories of painting and by the mechanocentric attitude that Le Corbusier sought to translate into esthetic terms in the early 'twenties. This narrow canon of modernity gives an arbitrary starting-point for the movement and produces a new kind of academicism in which a very limited system of architectural forms takes the place of the classic five orders. This restrictive definition of modern architecture was popularized by the Museum of Modern Art show of 1932 in New York, and it is still maintained by Alfred Barr: see his address at the Museum's symposium in February, 1948 on *What Is Happening to Modern Architecture*. The criteria of the International Style, as Hitchcock and Johnson set them forth in the Museum catalogue, were three: emphasis on volume rather than on mass, regularity rather than axial symmetry and proscription of arbitrary decoration. These canons of style were vague enough to seem innocent, but in application they carried with them certain other very positive esthetic preferences, which a glance at the buildings selected under the canon immediately disclosed. Positively, the International Style favored two-dimensional façades, cantilevered walls, flat roofs, smooth surfaces, compositions as elementary as a Mondrian painting; negatively, it not merely proscribed "arbitrary decoration" but favored black and white, opposed color, disliked contrasts in texture, recoiled from three-dimensional composition as revealed in overhangs, setbacks and interpenetrations of mass and volume.

As an emblem of revolt the International Style was exciting, but as architectural achievements the purest of its buildings had the misfortune, too often, to be esthetically dull precisely in proportion to their programmatic correctness. Fortunately for the modern movement vigorous personalities like Breuer, Aalto, Sert never kept to the letter of

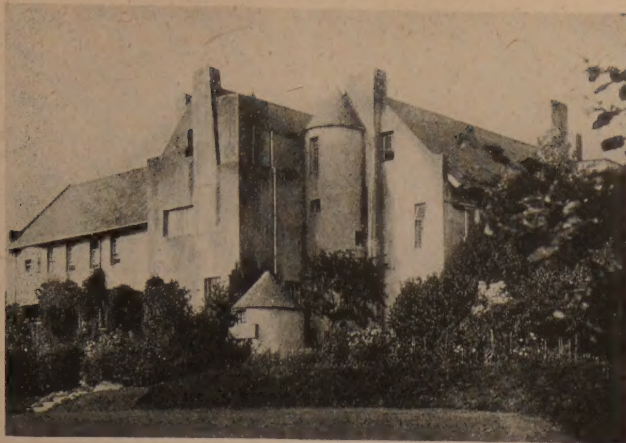


Monadnock Block, Chicago, 1891, Burnham and Root, architects, courtesy Museum of Modern Art.

Stairway of house in rue de Turin, Brussels, 1893, Horta, architect, from Pevsner, *Pioneers of Modern Design* (New York, 1949).



the law. Nevertheless the law itself did something less than justice to the vitality of the movement as a whole, for the fashionable criteria had the effect of pushing to one side many excellent architects like Wright, Mendelsohn, Dudok, whilst various inferior designers whose work fitted into the limitations of the 1932 formula were thrust into positions of eminence their work did not entitle them to. "Wright," said the Museum of Modern Art catalogue in 1932, "belongs to the International Style no more than Behrens or Perret

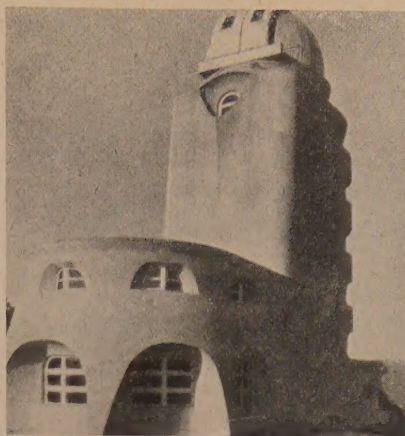


*Blackie House, Helensburgh, Scotland, 1904, Mackintosh, architect, from Pevsner, *Pioneers of Modern Design* (New York, 1949).*

or Van de Velde." I should hesitate to resurrect those words at this late date were it not for the fact that they disclose the limitations, not of modern architecture, but of the concept of the International Style.

Plainly, one can make this criticism without in the least rejecting the creative contributions that Le Corbusier, Gropius, Mies van der Rohe, Neutra and their immediate followers and colleagues actually made. From the standpoint of an organic architecture, adequately tapping all the positive forces in our society, the modern was enriched by the conscious attempt to formulate, more rigorously and more artfully than the nineteenth-century engineers, the technical bases of modern expression: the scientific, the mechanocentric, the objective, the non-humanistic. Any valid formulation of the modern must include the so-called International Style in its exploratory, experimental efforts to establish the limits of mechanism, functionally and esthetically—not least esthetically. But modern life cannot stop at that point. Having invented, for example, the neat, compact, shipshape "laboratory kitchen," we are now in the process of reconverting the kitchen, where means are available, once more into a humanly conceived living room, because we have discovered that other functions must be served in a kitchen besides those of organic chemistry. Similarly we may no longer identify a modern composition by the fact that the outer wall is post-free or its first floor rises free of the ground like those neolithic Swiss lake dwellings Le Corbusier's unconscious ancestral memories have, perhaps, revived: similarly to avoid the use of columns or pitched roofs merely to prove one is modern is too simple

Dr. Lovell Health House, Los Angeles, 1927-29, Neutra, architect, courtesy Museum of Modern Art.



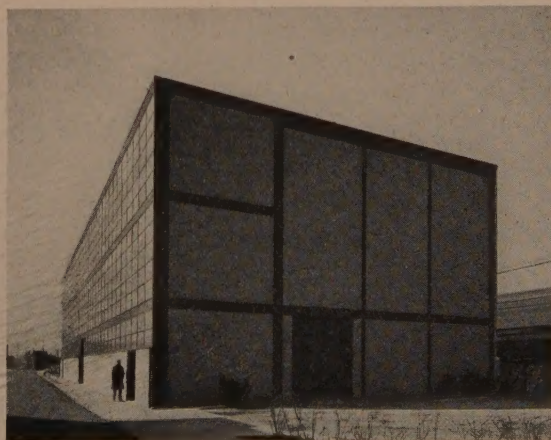
Einstein Tower, Potsdam, 1920-21, Mendelsohn, architect, courtesy Museum of Modern Art.

a means of self-identification. It is just its freedom from the dry International Style formula that has perhaps called down such abuse on "Bay Region cottage architecture." In loyalty to their original premises the advocates of the International Style have deliberately rejected every manifestation of the modern but their own. Here time has brought about a sweet revenge, for by now their formula is old-fashioned, indeed dated.

THE INFLUENCE OF PAINTING

What influence should painting have on the development of modern architecture? Perhaps some of the most acrimonious differences that have developed in recent years can be traced back to the way in which this question is answered. Obviously the cubists, the suprematists and the purists had a direct influence upon the brilliant young Dutchmen and Frenchmen who were developing modern architecture during the 'twenties; indeed the International Style, as it came to be defined, owed more to the painter than it did to the engineer. To some extent one may say that the control of the machine liberated the architects of this school from the canons of architecture and enabled them to superimpose on their compositions the canons of painting. In this respect the cubists and suprematists with their geometrical figures had the same effect upon construction as the advocates of the Wavy Line had a generation before upon ornament—though many of the *Art nouveau* buildings were often far more audacious as technical achievements. My own answer to this vexed question is that the direct effect of painting upon buildings is a bad one,

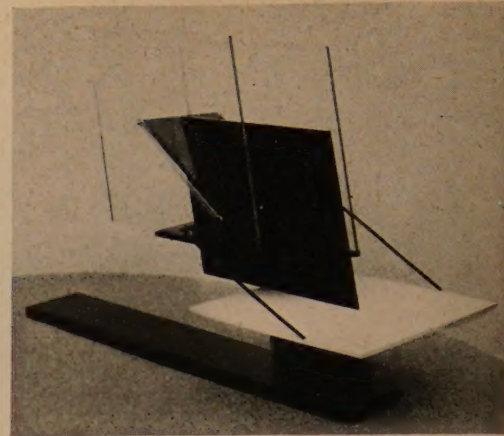
Armour Research Foundation, Chicago, 1942-43, Mies van der Rohe in association with Holabird & Root, photograph Hedrich-Blessing.



to the extent that it tempts the architect to treat his building as if it were a composition uninfluenced—as architecture on the contrary must be—by the passage of the spectator towards it, around it and through it. Living in the same environment of ideas, the modern architect will necessarily draw from the same sources as the modern painter, even as he draws from the same sources as the scientist and the philosopher, who attempt to interpret the emergent forces of his age. So one should expect to find an underlying kinship between architecture and painting and sculpture; each will tend to express the same ideas and feelings, in forms that will be deeply rather than superficially related. But the imitation of painting by architecture is a backward step. The relation between sculpture and building, on the other hand, is a closer one; and there are modern sculptors like Naum Gabo, a man of original genius, whose work is much closer to architecture than that of many architects. Yet here, too, the development of the two arts should be parallel; and the interaction should be mainly a spiritual one, for the architect should not and cannot limit himself to the problems that the sculptor faces, since buildings must be used in a quite different sense from the way in which sculpture is used. This standard of judgment works both ways: not merely should a building not seek to imitate a painting, but one should never judge the success of a building, even esthetically, merely by looking at a photograph of it. Though the eye embraces both painting and architecture, the two arts are, from my standpoint, almost as far apart as dance and music. Does this negative judgment also apply to the modern architect's use of Arp's irregular curved surfaces for all kinds of flat surfaces, instead of more orderly geometric figures? I am afraid it does, except as a momentary gesture of freedom. Such forms come properly under the ban on "arbitrary ornament," for here the International Style fashion has plainly defied its own canons.

THE IMPORTANCE OF STYLE

On this interpretation the epithet "International Style" was ill-chosen. For, in the Western world at least, every genuine style has been international in its development: romanesque, gothic, renaissance, baroque, even the pseudo-styles of neo-classic and neo-gothic have been the expression of our whole civilization. This universalism is precisely what distinguishes style—the forms by which men express their purposes, values and ends—from the little local and temporal eddies of fashion. But limiting the modern to the current fashions of Paris and Berlin failed to do justice to the deep-seated internationalism of the contemporary movement, belittling the contributions of the British at the beginning of the present century and forgetting the work that had been done in California at the same time—work not unaffected by contact with the Japanese and the Chinese, to say nothing of the Polynesians and the Hindus. (If one examines the bungalow Robert Louis Stevenson built for himself in Samoa, for example, one will discover how much merely living in the tropics did to alter the traditional relation of window and wall, and the very words "bungalow", "verandah", "lanai", suggest a new relationship between the house and its green surroundings.) If modern architecture is truly indigenous to our culture, one should



Naum Gabo, *Monument for an Airport*, 1925-26, glass and metal, 19½" high, courtesy Museum of Modern Art.

expect to find it springing up independently in various areas, gathering into the main stream various regional experiments; and that is what has actually been happening, now with Chicago dominating, now with Brussels or Paris, now with San Francisco or Rio de Janeiro. In such a movement the regional will bear the universal stamp and the universal, fully embraced, will incorporate and further the regional. Where the canon of the "International Style" has been strictly followed there is a certain esthetic uniformity in all its examples. But for an inclusive kind of modernism what one should seek is not uniformity but unity, the working out of fresh adaptations and forms, with all the wealth of expression that life and personality provide.

This interplay of the universal and the regional is what the pseudo-International Style denies: often with absurd results as in the transplantation of façades of glass, that visual tag of modernism, to cities like Moscow where the climate invites extra protective devices for the winter, and to regions like North Africa where the great architectural problem is protection against the sun rather than fullest exposure. In the current conception of the International Style one discovers not internationalism but the covert imperialism of the great world megalopolises, claiming to dominate the culture of their time and rejecting all forms of art except those which have been created by the few to whom it has given the stamp of approval. Once these severe criticisms have been made, however, I would join with the exponents of the International Style in an emphasis of the conscious international intention which should pervade all architecture today, warning against any idiom so local, so exclusive, so indigenous that it denies rather than affirms the common elements upon which our whole civilization rests. Hence the Russian return to the ponderous forms of classicism, the typical architecture of autocracy and bureaucracy, is not merely esthetically reactionary: it is a denial of that common world which men of good will in all countries seek to build; and its official adoption in the 'thirties warned all sensitive observers in advance of the turn towards isolationism and imperialism that Russian policy was taking.

THE PROBLEM OF SYMBOLISM

Architecture grows to self-consciousness and mature expression out of the elemental processes of building, mainly by concern over symbolism. However constant the me-



Pravda Building, Moscow, photograph Sovfoto.



Model of projected Palace of the Soviets, Moscow, 1932, Yofan, Helfreich, and Shchuko, architects, photograph Sovfoto.



St. Mary's Church, Lübeck, 13th to 14th century.



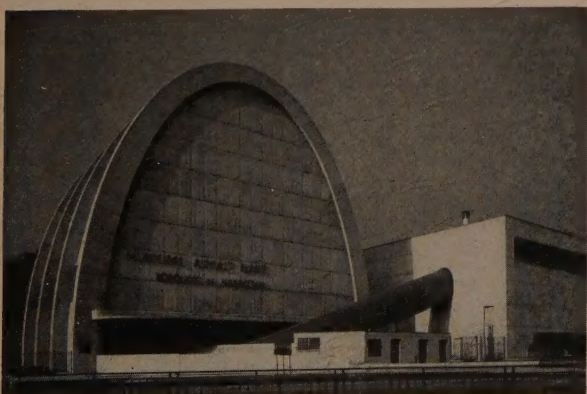
Chicago Tribune Building, 1922-24, Hood and Howells, architects, photograph Ewing Galloway.

chanical functions of a building may remain—so that the form of a court of justice could be taken over by the Christian Church because both buildings were designed to hold a crowd—the needs of language differ from generation to generation as each fresh experience of life gives us something new to communicate or as new evaluations change the relationship of one social institution to another. There are many points of difference between verbal expression and plastic expression, but the need to assimilate and record new experience is common to both. All this is plain in the transformation of historic forms: no internal technical development in building will explain the abandonment of the audacious verticality and sculptural exuberance of medieval building for the more elementary technical forms of renaissance building, with their horizontal lines, their repeating patterns, their standardized ornament; nor will any purely esthetic reaction explain the positive hatred with which by the end of the eighteenth century, especially in France, all gothic building was viewed by “progressive” minds. What is superficially a change of form turns out to be something far deeper: a change of meaning. Ornament and decoration sometimes record changes of feeling, sentiments and attitudes faster than construction. But construction itself is the main language of expression and is at the service of many different human purposes other than those satisfied by building proper. The height of a spire meant religious aspiration in the thirteenth century; in the form of a skyscraper, it means publicity and self-advertisement in the twentieth century; yet in more than one medieval church,

from Lübeck to Florence, the height and scale of the church also represented the conscious self-assertion of the bourgeoisie over the clergy: so there is a significant connecting link between the two.

Now we live in an age that has not merely abandoned a great many historic symbols but has likewise made an effort to deflate the symbol itself by denying the values which it represents. Or rather our age has deflated every form of symbolism except that which it employs so constantly and so unconsciously that it fails to recognize it as symbolism and treats it as reality itself. Because we have dethroned symbolism, we are now left momentarily with but a single symbol of almost universal validity—that of the machine. We should understand certain aspects of modern architecture during the last generation a little better if we realized that many modern architects were trying to pour into this restricted mode of symbolism all the feelings and sentiments that had hitherto flowed freely into love and religion and politics. Much of what was masked as functionalism was in fact fetishism: an attempt, if I may use Henry Adams' well-worn figure, to make the Dynamo serve for the Virgin. Those who had devaluated the personality compensated for this error by overvaluing the machine, which alone, in an otherwise meaningless world of sensations and forces, represented the purposes of life.

(continued on page 227)



Left: Municipal Asphalt Plant, New York, 1944, Kahn and Jacobs, architects, photograph William Ward.



Right: Hunter College, New York, 1939-40, Shreve, Lamb, Harmon, Harrison & Foulhoux, architects.

Robert Delaunay

A VIEW from a window of the pulsating life of the city or of toppling towers symbolizing the machine's domination of man: these are the images that throng the painting of Robert Delaunay. At its inception nearly forty years ago, his art was exceedingly refreshing in its revelation of the implications of the modern world. Today its novelty has rather diminished. Our vision, conditioned by the cinema, has come to accept these multicolored aspects of existence as normal. To see the world we know—not to speak of the world that we perceive only dimly—in terms of an unrolling film of memory has become a vital part of our intellectual and sensory baggage. Nevertheless, Delaunay's achievement remains considerable. He was one of the first to introduce man to the machine in painting and to attempt the conquest of wall-space by welding his forms to those of architecture.

Born in Paris in 1885, Delaunay began his career as a decorator in Belleville on the outskirts of the city. His early essays in painting, executed in Brittany during his holidays, were renderings of Breton girls (1904) and of flowers (1905-06) couched in the conventional impressionist manner. It was not until 1906, when he was reading widely in philosophy and esthetics (particularly Kant) and studying the cathedral at Laon during his military service there, that he began to discover a more personal approach. After his return to Paris in 1907, he was soon immersed in the discussions and experiments that existed on all sides: his interest was stirred by Cézanne; his taste for the mechanics of painting directed him towards the treatise of Chevreul, the theories of the neo-impressionists and the paintings of Signac, Cross and Seurat. He was further stimulated by his friendship with the *Douanier* Rousseau, from whom he and his mother purchased *The Snake-Charmer*, and by contact with Metzinger, Le Fauconnier and Léger. Typical of this phase is the *Portrait of M. Carlier* in the Musée de l'Art Moderne, Paris. Neo-impressionism was but a necessary step in his evolution; like Matisse, he found more congenial the manipulation of the strong and strident colors of the fauves. His *Self-Portrait* of 1909 is a case in point: it relies for its effect on a relation of greens, reds and blues which stems from the imagination rather than from direct contact with nature.

In company with other young and vital artists of the period, Delaunay pursued the transition from the fauve to the cubist style. Exhibiting with his friends Le Fauconnier and Léger at the Salon des Indépendants in 1911, his pictures were in the blues and greys of Picasso and Braque. Yet a marked difference distinguished his painting from the others. The fauves had revealed the possibilities of color as a pure force; the cubists demonstrated the relevance of pictorial analysis. In his choice of themes, Delaunay showed a consciousness of the implications of his period, and in his practice an attempt to combine the two main elements of the modern movement.



The Electric Carousel, 1906/22, oil, 98½ x 97½", Louis Carré Gallery, New York.

Even in 1906 and 1907 Delaunay had indicated his future direction in the colored disks of *The Electric Carousel*, which was refused at the Salon d'Automne, and in his series of paintings and prints devoted to the church of Saint-Séverin in 1908-09. There appeared in the latter works that taste for architectural analysis which has remained a constant element in his work. He was inspired by Paris; yet his response was not to the nostalgic charm of eighteenth-century buildings but to the loneliness of the big city, to the rhythm and interplay of modern structure. As the poet Blaise Cendrars observed, Delaunay was one of the few at this period who discussed the relation of man to the machine or attempted its transcription into painting. The quintessence of this conception of a mechanical world that tended to dwarf man is found in the towering form of the Eiffel Tower, which, as Mme. C. Giedion-Welcker has pointed out, served as a theme for various contemporary writers such as Apollinaire, Cendrars, MacOrlan and Iwan Goll. Yet Delaunay's art was double-edged in meaning. Above all the urban artist, in the picture as in the city, sought a window from which he could escape into realms of space and color. In his paintings of 1912, *Windows* and *The City of Paris*, he attained that celebration of the artistic aspects of urban life which Apollinaire expressed:

O Paris
Du rouge au vert tout le jaune se meurt
Paris Vancouver Maintenon New-York Antilles
La Fenêtre s'ouvre comme une orange
Le beau fruit de la lumière.

In other words, Delaunay saw the city and architecture as a means of expressing an acute sense of life. The theme was simply the means by which he journeyed into realms of space, form and color, even if not always with success. His position was made clear in his writings:

In . . . *Les Villes*, I was animated by a desire for movement, but the technique of chiaroscuro hindered me from

realizing my intentions. Graphism hindered me from being even a painter. However in 1912 with my *Fenêtres*, on which Apollinaire wrote a poem, I believe I attained the elements of a primitive art which remained to be explored.

The object of his voyage of discovery was to restore color to its primacy. And can we deny that he made some astonishing *trouvailles*? Color, however, was not alone in his affections; he desired to combine it with movement—a goal of the Italian futurists as well, whose choice of direction reflected the tendencies of the contemporary world with its emphasis on speed. Delaunay's endeavor to capture an effect and to produce an immediate vision resulted in paintings which he called "simultaneous," a term that may have been derived from Chevreul's treatise. He said:

Simultaneism is pure-color painting; it is color which by means of its interplays, its sensibility, its rhythms and its contrasts, forms the backbone of the rhythmic development. Color is form and subject; it alone is the theme which develops and transforms itself outside all psychological or other analysis. Color is a function of itself, its action is continuous at each moment, in each development, as in the musical composition of Bach or of good contemporary jazz. The introduction of time in the picture brings a new constructive affirmation and to the work, in this new reality, a great efficacy. This art can identify itself with architecture; it carries within itself the architectural laws of color. . . . The simultaneous contrast, from which simultaneism has sprung, assures the dynamism of colors and their construction, that is to say their depth, their limits in the picture, and is an exceptional means of expressing reality.

In pursuing these aims, Delaunay moved away from the cubism of many of his contemporaries towards what Apollinaire termed "orphyic-cubism." In some of its principles, this style was akin to Kandinsky, whose *Ueber die Geistige in der Kunst* appeared in 1912, and to the painting of Kupka; it was also related to the suprematism of Male-

Saint-Séverin, 1908-09, oil, 39 x 29", Minneapolis Institute of Arts.



Eiffel Tower, 1909, collection Mme. Delaunay, courtesy Solomon R. Guggenheim Foundation, New York.

vich which began to crystallize about 1913. Unlike these artists, however, Delaunay was always conscious of his final goal, and although seeking spontaneity left nothing to chance. The scientific temper of his mind did not prevent his enjoyment of paint for its own sake; he was intrigued by the pure qualities of paint as a basis for composition. Apollinaire, in a page of subtle comment on *The City of Paris*, declared that "this picture marks the advent of a conception of art lost perhaps since the great Italian painters. And if it summarizes the effort of the painter who composed it, it also summarizes the effort of modern painting." This endeavor was contained as well in Delaunay's two impressive canvases, *The Cardiff Team* (1913/22) and *Homage to Blériot* (1914), both exhibited in the Salon des Indépendants and contemporary with similar works by Gleizes and De la Fresnaye. Even more than in the paintings of the *Eiffel Tower* and the *Windows*, his conception of movement was revealed; starting with the football in *The Cardiff Team*, the composition dissolves into a series of circular forms suggesting the disk form to appear later in his work. "His desire," as Willard Huntington Wright declared, was "to make decoration which will be profound, instead of profound composition which will result in decoration."

In these paintings the object retained its place. Alongside such works he had already begun the analysis of pure form which was to revolve around the possibilities of the disk in *Circular Forms* (1912) and in his two sculptures, *Simultaneous Electrical Prisms*. His exploration of color was



The City, 1911, oil, 57 x 44", Solomon R. Guggenheim Foundation, New York.



The Cardiff Team, 1913/22, oil, 59 x 45", Louis Carré Gallery, New York.

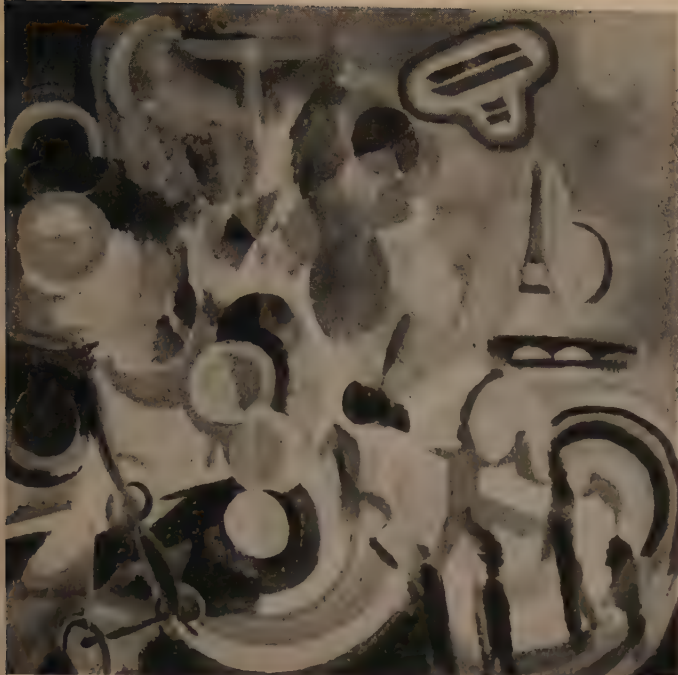
Windows, 1912, oil, 21½ x 18", Solomon R. Guggenheim Foundation, New York.



further stated in the still lifes executed in Spain and Portugal between 1914 and 1920. An extreme effectiveness of contrasting color was achieved; he used no dark shadows in the outline of the objects, but color alone, which in accordance with orphist theories he employed to weld the canvas together. In many of these pictures, the delicacy in the delineation of tones achieved by juxtaposed modulations of color anticipates the later work of Pierre Bonnard.

These still lifes from Spain and Portugal constitute one of the principal achievements in Delaunay's career. From then on he moved in the direction of the prism of color, his analysis of which is one of his most important contributions to modern painting. Then, as always, he was intensely attracted by the possibility of movement, and in his impressive *Runners* (1923) he attempted to adapt movement to abstract painting. At the same period, too, he painted the version of the *Eiffel Tower* (1922) with the poet Philippe Soupault posed before a window. In the second version of *The City of Paris*, done in 1925, a simultaneous impression of the city was given in all its grandeur; in certain passages he showed a remarkable ability to graduate tones and color.

Delaunay was fascinated by different branches of art. Although he painted portraits of contemporary writers, such as André Breton, Cocteau and Tristan Tzara, and illustrated several books, including Montherlant's *La Relève du matin*, he was nevertheless primarily concerned with the nature of color. His color research found its fullest expression in the series of colored disks executed for the Paris



Homage to Blériot, 1914/38, oil, 23 3/4 x 23 3/4", Louis Carré Gallery, New York.

Exhibition of 1937. In such rhythms he wished "forever to abolish nature, figures, objects. But it is essential to commence with the simple, the living form, the cell." He felt that by capturing the colored reflections of light he could express a profound and vital sense of joy. In those immense murals for the Palais des Chemins de Fer and for the Palais de l'Air, we are conscious of certain problems that had not appeared before in his work. In the early renderings of the Eiffel Tower or in his exploration of the disk, he had been the artist deploying his personal sensibility and achieving a definitely individual reaction. Now, however, he was aiming at a universal language, one that could be popularly understood in a broad sense. This surely suggests that Delaunay was eager to effect a revival of the decorative possibilities in modern painting and to unite the mural with architecture. What would have happened had he been able to pursue these aims further must remain conjecture, for he fell ill shortly before the outbreak of war and died in 1941 during the German occupation of France.

A restless inquirer into the methods of painting, an



The Runners, 1923, oil, 67 1/4 x 74 1/2", Louis Carré Gallery, New York.

artist eager to be aware of contemporary trends, much of Delaunay's achievement was tinged with the spirit of the '90's. His colors have a gentleness and wistfulness, further echoed by the tentative nature of many of his works. Perhaps he did not achieve the full promise of his doctrine or suffuse his painting with sufficient vitality; but his influence on other men has been considerable. This influence can be seen at its most distinguished in the painting of Paul Klee, who translated his views on optics for the magazine *Sturm*, and in the work of Lyonel Feininger, S. Macdonald-Wright and Morgan Russell.

As stressed by recent exhibitions—at the Galerie Louis Carré in Paris in 1946 and at Sidney Janis in New York in 1948—Delaunay enjoys a particular position among the minor masters of the twentieth century. He remains the painter who helped to broaden the range of abstract art by endowing the static approach of the divisionists with movement; who poignantly expressed the problem of the machine and the artist. In this perceptive role, he is not only one of the heroes but one of the prophets of modern art.



Paris 1937, Sketch for a mural at the Palais des Chemins de Fer, Paris Exposition of 1937, 38 1/2 x 60", Louis Carré Gallery, New York.



Henry Moore, *Reclining Figure*, elmwood, 6'4" long, exhibited 3rd Sculpture International, Philadelphia, 1949, courtesy Buchholz Gallery.

C. LUDWIG BRUMME

Contemporary Sculpture: A Renaissance

THE phenomenon of a renaissance in sculpture comes to most of us as a surprise. Owing to the lack of a particular interest on the part of informed curatorial staffs to offset the difficulty most museums and educational institutions have in meeting the costs of assembling comprehensive exhibitions of sculpture, we lack familiarity with contemporary trends in this medium.

The annual exhibition of sculpture at the Whitney Museum and the increasing number of other important exhibitions, such as *Sculpture Since Rodin* at the Yale University Art Gallery, *Sculpture at the Crossroads* at the Worcester Art Museum, the summer exhibition of sculpture at the University of Iowa and particularly the comprehensive Third Sculpture International of the Fairmount Park Art Association at the Philadelphia Museum of Art have again projected sculpture into public consciousness and have provided hitherto unequalled opportunities for its evaluation.

For decades sculpture had fallen into a preoccupation with classical narcissism, chauvinism and hero worship. Sculptors were almost entirely concerned with immortalizing in stone or bronze tyrant, tycoon, politician or whoever had both the cash and vanity to provide patronage; the spiritual and social obligations of the artist-thinker were virtually excluded from their work and thought. Inevitably

a public which toiled and struggled was led to the conclusion that sculpture had outlived the communal inspiration and expression it had known in earlier periods.

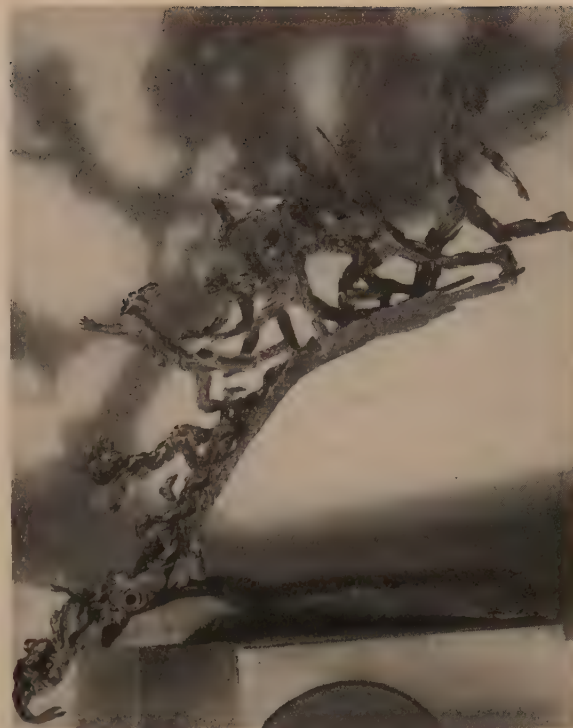
The renewed quest for beauty and simplicity, classical serenity and expression in form which Rodin and his followers inspired largely overcame this decadence. Soon thereafter sculpture gained still more momentum with the neoclassicism and expressionism of the French and German schools. Despiau, Barlach, Lehmbruck, Marcks, Maillol and other leaders in turn inspired sculptors such as Laurent, Lachaise, Zorach and Hord in the United States.

Concurrent with this search for vitality in the classical idiom other sculptors chose to follow more revolutionary paths. Spurred on by an era of scientific research, coupled with an expanded concept of cultural anthropology, the fathers of the modern movement in sculpture saw the challenge of our time: if in medicine, law, engineering, sociology, politics and other aspects of our cultural structure we were undergoing a period of reorientation, there must also exist somewhere within the imagination of man a language of form expressing our time and its dynamics. This, stated briefly, was the task as they saw it.

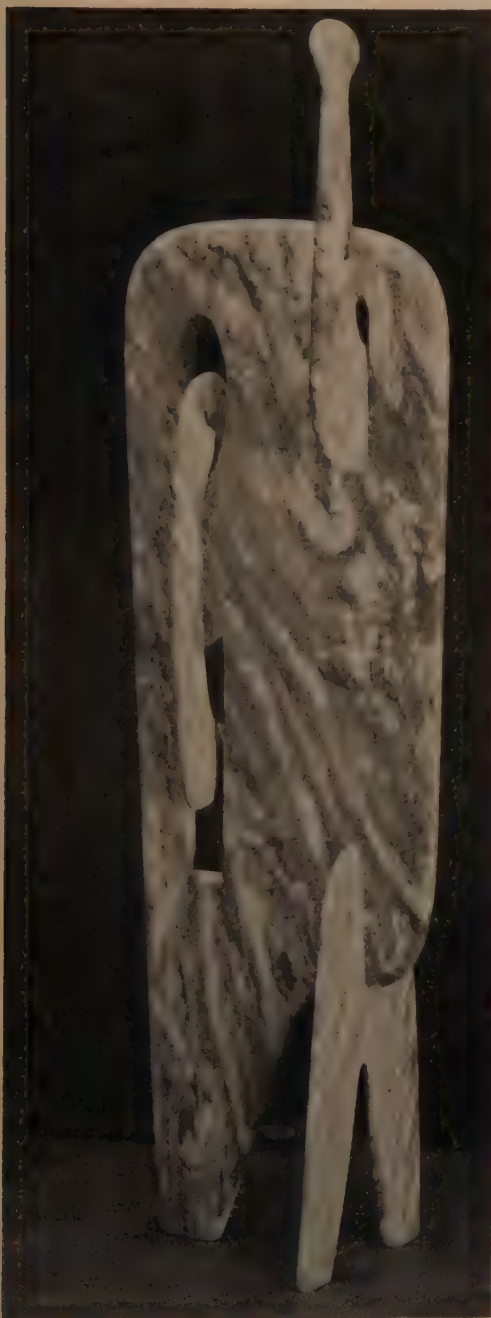
These early aspects of the modern movement in sculpture, however, also alienated the public. To eyes and minds untrained in its idiom, the works of that period

appeared trivial, decorative, cerebral and scientific. To a degree this was true. Finding a new freedom and an awareness of a broader concept of form, sculptors went all out in their experimentation with form and theory. To the trained observer and lover of sculpture, however, these early aspects of modern sculpture were historically and esthetically important in that they were to provide succeeding generations of sculptors with the tools for a deeper interpretation of form.

This crisis of modern sculpture has now been passed. The earlier aspects of its revolution have crystallized into a sound, logically inspired era of sculpture wherein the early experiments have proved themselves to be the sources of a concept of form essential to the intensity with which the sculptor of today wishes to speak. What at first impression may appear as a disjointed babel of form, on closer study and deeper reflection reveals itself as a well-correlated and tangible artistic and philosophical whole, employing concrete forms with the force and symmetry needed for a reassertion of definite spiritual values.



Randolph W. Johnston, Panic, bronze, 42" high, exhibited Whitney Museum of American Art, 1949.



Isamu Noguchi, Man, Georgia marble, 60" high, exhibited State University of Iowa, Iowa City, 1949.

It is imperative that we recognize the fact that the senses of beauty are many. Beauty may be a thing of specified form imitating nature or striving for illusion, or it may also be a means of expressing man's striving for desirable social ends. It is this latter sense of beauty with which present esthetic directions are primarily concerned.

The sculptural idioms that mirror most clearly and affirmatively our time and its attributes, tragedies and aspirations in a language of strength, inventiveness and intensity are those of expressionism, abstract expressionism and abstract classicism. (In the latter group I would include constructivism.) Shrugged off as transitory but two decades ago, these directions have now accomplished the transition from anonymity of form to a language of form eloquent in its reflection of our civilization's identity and collective consciousness.

Within this century our historical evolution has become so vastly accelerated that we are faced with social and moral challenges without parallel in previous history. These challenges provide the predominant themes in the individual expressions and over-all esthetic of contemporary sculpture. For sculptors of today to present their appeals for desirable social ends, for renewed spiritual equilibrium based on cultural potency and the a-political affinities of man, in the traditional figure of a nude bearing a bowl of fruit on her head, would be like addressing the Congress on a controversial issue by reading to its members a charming but irrelevant poem of the Brownings. In both cases strong language and stronger convictions are absolute prerequisites. Just as the orator searches his vocabulary for bold, dynamic and unequivocal expressions, so the sculptor of today seeks these same qualities in the language of form. Form, like other things, becomes memory with repetition. To provoke the maximum esthetic reaction, therefore, sculptors must strive for forms of sufficient fire or lyricism to penetrate the psyche beyond memory.



Theodore J. Roszak, *Spectre of Kitty Hawk*, welded steel and brass, 40½" high, exhibited 3rd Sculpture International, Philadelphia, 1949.

Stuart Halden, *Crucifix*, sienna and verde antico marbles, 28½" high, exhibited American Abstract Artists, New York, 1949.

Since the abstract or imaginatively conceived and the expressionistically or emotionally conceived works predominate in sculpture today, it must be remembered that their balance is a relative quality. The harmony of a naturalistically conceived work is, of course, relative to naturalism. Conversely, the harmony of an imaginatively or expressionistically conceived work is relative to the imagination inspiring it or the emotional expression desired. This reciprocity of form and theme is the crux of the problem of understanding contemporary sculpture. Bearing in mind the relation between subject and object in a piece of sculpture based on a bird, for example, the question is not how closely it resembles a bird, but whether or not it integrates and interprets the qualities of a bird into a design. Does it succeed in accentuating or translating the grace of the bird, its mobility, the tragic frailty of its skeleton, its spirit of independence, or the imagination, symbolism or allegory which may have inspired the sculptor to present the bird in that manner?

Language—whether the language of form or the language of the printed word—is the essential tool of communication. Since his caveman beginnings man has spoken in a language of form. A greater literacy in this language and a greater dynamic use of its sculptural and spiritual poten-

Alberto Giacometti, *Man Walking*, bronze, 67½" high, exhibited 3rd Sculpture International, Philadelphia, 1949, courtesy Pierre Matisse.



tial are prerequisites for a broadened understanding of life. Literacy in form, by the same token, must also be the concern of the public who would participate in the arts. Language is never static; on the contrary, both word and form develop new expressions and thematic directions in accordance with the needs of current society, just as English spoken during Elizabethan times differs from that spoken today.

The first stylistic direction with which I shall concern myself here is *abstract classicism*. To refer to abstraction as classical may shock those who think of classicism only in terms of its Greek and Roman equivalents. Abstract sculpture, however, merits this description if the word "classic" implies broad universal acceptance and integration, formal elegance, simplicity and dignity of style.

A broader interpretation of formal beauty is the most significant aspect of abstract classicism. Just as new values are revealed to us in our scientific research, so new formal values are revealed to the sculptor. These explorations of differing worlds of form are inextricably related to all experiences of man. The human mind in every phase of society—whether physics, medicine, biology, philosophy or art—is ever restless, ever seeking further revelation of the phenomena of nature and reality. In view of the sterility into which naturalism had fallen it was only logical that nature should lead the sculptor deeper into the secrets of its beauty, so that with revitalized forms he might again serve in the role of artist-thinker.



These are the essentials for an understanding of classically beautiful form considered in its enlarged definition and interpretation. The works of Constantin Brancusi, Barbara Hepworth, Alexander Calder, Jean Arp, Ben Nicholson, Ibram Lassaw, Richard Lippold, José de Rivera strive for spatial and geometric symmetry and harmony of design. Their objective is the subtlety and simplicity of poetry in pure form. Some, like Brancusi and Arp, will begin with an idea based on naturalism, reducing and abstracting its resemblance to nature until they obtain the interpretation in design most pleasing to their esthetic sensibilities. Others like Calder, Nicholson, Hepworth, De Rivera and Lippold work purely with design without reference to subject. We need but look at nature to find substantiation of the ideals of beauty and harmony advanced by these sculptors. Furthermore, when we consider the myriad of form and form combinations in geology, plant life and the innumerable creatures inhabiting this earth and the seas, we must realize that the sculptor is only beginning to awaken to the ultimate potential of the beauty that nature offers. Whatever forms the sculptor can ever create or devise have their counterparts in nature. Nature reveals itself in response to the artist's search for beauty and expression in form in the same manner as nature rewards the patient scientist seeking further analyses of chemical or physical elements.

Abstract classicism is of course not limited to pure design or even to extreme abstraction. With the revitalized imagination of the contemporary sculptor, it is appropriate that he concern himself with man as well.

Jacques Lipchitz, *Sacrifice*, bronze, 50" high, exhibited 3rd Sculpture International, Philadelphia, 1949.



Blanche Dombek, *Prayer*, mahogany, 28" high, courtesy Sculptors Gallery, New York.

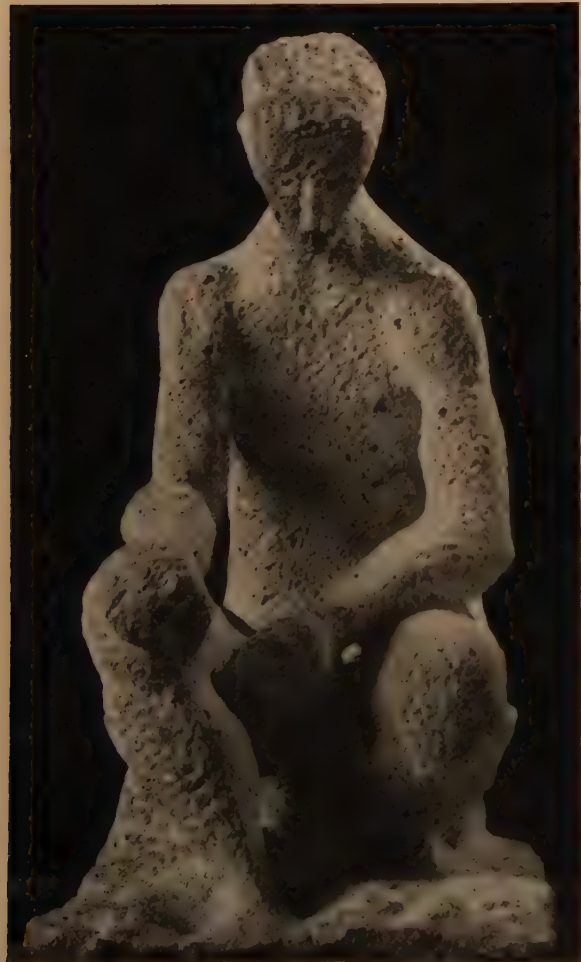
The dignity of man and his imagination are inextricably interwoven. It was man's imagination that elevated him from a near-animal state to his present complex self. The conscious vigor of Henry Moore's *Reclining Figure* impresses the spectator and reminds him of man's dignity, of man's supreme importance in this world. To depict man in the usual naturalistic manner would not serve the purpose of this artist, who would rekindle an interest in man through his design concept—a concept and design so admirably fused with that of other sculptural epochs that one feels it has always existed. In Blanche Dombek's fine monolithic figure *Prayer* we again find the principle of simplified forms giving a new eloquence to a hackneyed theme. Other sculptors such as Leo Amino, Alexander Archipenko or Humbert Albizio also concentrate on man. Sculptured in simple dignity and sensitive symmetry, their work serves as an eloquent reminder of the importance of the human equation and the need for its re-emphasis in contemporary life.

Another phase of the classically abstract is constructivism. This mode of expression, which previously has been almost entirely cerebral, has also found new leaders and a new energy. Judging by the work of Isamu Noguchi and Stuart Halden this tendency also is undergoing considerable change in its integration of thematically vital statements. Noguchi's *Man*, like Henry Moore's *Reclining Figure*, presents man with a challenging vigor and mystery of design. Stuart Halden takes the theme of *Crucifix* and revives a subject long dead, artistically speaking, through his poetic simplicity of design and inventive sculptural presentation.



Marino Marini, *Susanna*, 1943, bronze, 27" high, exhibited State University of Iowa, Iowa City, 1949.

Fritz Wotruba, *Seated Man*, limestone, 44" high, exhibited 3rd Sculpture International, Philadelphia, 1949.



In contrast to the serene power of abstract classicism, *expressionism* and *abstract expressionism* strike notes of appropriate turbulence.

Our world revolves around man. Man, considered in the full spiritual sense of the word, is not only his narcissistic self but a complex of many factors. Inseparable from his physical self are his intellectual and spiritual faculties, sensibilities and experiences. In the light of this realization contemporary sculptors present contemporary man not only in the traditional nudity of body but in a completely revealing psychological nudity of both body and soul.

The expressionist and abstract expressionist groups carry to poetic heights their impassioned tragic and heroic appeals in works forcefully designed to shock us into a recapitulation of man's ideals, of man's history and man's aspirations.



Saul Baizerman, *Ugesie*, hammered copper, 60" high, exhibited State University of Iowa, Iowa City, 1949.

Fritz Wotruba in his excellent carving *Seated Man* achieves a remarkable statement of depression and bewilderment. Jacques Lipchitz in his poetic *Sacrifice* forcefully recalls to our minds the sacrifices we have all made—not so that we may further lament them, but to point out the errant ways of man which have necessitated their repetition throughout history.

Randolph W. Johnston in his eloquent bronze *Panic* likewise expresses concern over man. Stricken with fear, his figures plunge into a void, seeking to escape man-made terrors and destruction—a pattern of destruction becoming increasingly bestial and apocalyptic as man's range of knowledge and science broadens.

It is a sad world which Marino Marini's figure *Susanna* contemplates. In this very simple sculpture the artist presents a subtle but forceful comment on our failure to assert the nobler side of man when the pattern of history so clearly demonstrates its need.

Alberto Giacometti's *Man Walking* also recalls the pattern of history and man's recurrent suffering. This skeletonized figure strides out of our time, out of all time to

confront us with our lack of conscience and courage, our lack of basic humanistic understanding, our failure to concentrate all man's energies and knowledge towards peace and understanding.

Sculptures such as these and the many other works of sculptors close to expressionism, but retaining the human form in recognizable design, are in turn complemented by abstract expressionism. By transforming still further the human or animal figure into designs of passionate and tortuous symmetry they seek to express even greater intensity. With a terrifying inventive rhythm of skeletal forms these artists seek also to sear into the conscience of current society the past four decades of catastrophe.

Theodore J. Roszak, Herbert Ferber, David Smith, Seymour Lipton, to mention but a few, succeed admirably in this respect, both in the inventiveness of their forms and in the vitality given to their themes.

Of primary significance and timeliness is Roszak's magnificent *Spectre of Kitty Hawk*. Icarus' beautiful dream of flight has ever been in the hearts of men. But the dream of Icarus and the work of the Wright brothers have been distorted and applied to speedier mass destruction (as in another medium Marc Blitzstein has reminded us in his *Airborne Symphony*), making flight indeed a spectre.

The sculptors mentioned and others working in the expressionist and abstract expressionist styles have achieved a remarkable fusion of the techniques of modeling and construction. Their use of metals and welding techniques and their departure from monolithic limitations to polymorphous design, wherein space becomes an inseparable part of their scheme, has opened still further the stylistic and thematic possibilities of contemporary sculpture.

This expansion of our horizons of form applies equally to abstract classicism. The world of form upon which it may draw is imbued with the promise of work of great vitality and poetic lyricism. We may likewise speculate on the future of the trend which incorporates a fusion of constructivist techniques, geometric design and assimilation of social themes. Unquestionably the further exploitation of these qualities promises still more intense presentation in sculpture of the social and philosophical aspects of our time.

In summarizing I should like to put these questions to the reader: Do the physical and thematic aspects of contemporary sculpture challenge us with their vigor and their analogies to contemporary history? Do they arrest men's minds with their power, arousing us from our apathy towards human needs? Do they awaken the demand for human dignity? Do they protest the dangers of dehumanization in contemporary materialistic society? Do they rekindle an interest in man, an interest of sufficient fervor to counter man's present position of subservience to the machine?

The presence of these qualities in contemporary sculpture has led me to the conclusion that sculpture today has achieved a renaissance. In their formal statement and in the themes inspiring them, these works are in complete accord and sympathy with current ideals and aspirations. Their sculptors do not create a false picture in the manner of the artist or the historian who caters to patronage or an indoctrinated "ism." Their statements are the free expressions of profound social and spiritual fervor appealing for an a-political humanism, a humanism transcending political



David Smith,
Aggressive Character,
wrought iron & stainless
steel, 34½" high,
courtesy Willard Gallery.

and racial nationalism or sectarian separatism. This tendency and its poignant statements in contemporary form achieve the artistic and historical interrelation and the esthetic vitality which justify our regarding the contemporary movement in sculpture as a renaissance.

Richard Lippold, *Embrace*, brass wire, 40" high,
exhibited 3rd Sculpture International, Philadelphia, 1949.



Contemporary Chinese Painting



Fig. 1. Wu Hu-fan,
Waterfall, 38½ x 18".



Fig. 2. Ch'i Pai-shih,
Vegetables, 54 x 19".

THE outside world has been so long concerned with Chinese antiquities that the work being done by Chinese artists today has been almost ignored. Painting, however, is the one art of China that is still carried on with full vigor and enthusiasm. Names unknown to the Western world are household words to millions in the Far East. Contemporary Chinese artists may be divided into two main categories: those who have their roots deep in China's great artistic heritage, adhering strictly to the old techniques; and those who are groping for new art forms or imitating those of the West.

The most important of the traditional painters is Wu Hu-fan. Born in Soochow in 1894, into a family of painters (gentlemen-scholars), he started to paint at the age of twelve. He is famous as a calligraphist and connoisseur, as well as a painter. All his life he has studied the great masters of the past, like the Sung artists and Tung Ch'ì-ch'ang of the Ming dynasty, comparing them, analyz-

ing them and deriving inspiration from their pictures. He has been influenced above all by the four Wangs, the leading masters of the early Ch'ing dynasty. Like this latter group, who also worked in the region of Soochow three hundred years earlier and continued to paint in the Ming style (though that dynasty had been swept away in their youth), Wu Hu-fan paints in the old tradition regardless of the changes that have taken place during his lifetime. He places special emphasis on spatial effects and composition and has a preference for painting landscapes in an atmosphere of cloud and mist (Fig. 1).

Wu Hu-fan and the other Chinese artists who work in the traditional manner—and they greatly outnumber the modernists—insist that art cannot be expected to record passing events "like a newspaper." They point out that those who come after us may have forgotten, or never have known, what inspired such pictures, so that they will find no meaning in them. They believe that the artist should confine himself to subjects that constitute the common heritage of men, rich and poor alike, in all periods: mountains and streams, the changing seasons, trees and flowers, birds and beasts and insects. When a building appears in their pictures, it is usually the scholar's little hut or retreat, as simple as the dwelling of the poorest people. Wu Hu-fan once completed a landscape, with a girl dressed in ancient Chinese costume in the foreground. Asked why the girl could not have been dressed as Chinese women are today, he replied, "If I did that, the style would change and in a few years the picture would look old-fashioned and ridiculous. My pictures are not painted for people of today only, but for those who will look at them during a thousand years."

He has over eighty pupils, all of whom pay high initial fees but who may work under his guidance for as many years as they wish without additional tuition. Before being accepted, an applicant must know how to write poetry, be proficient at calligraphy, and have a thorough knowledge of the history and technique of Chinese painting. Wu Hu-fan has never taken any interest in new or Western techniques of painting since, in common with so many Chinese, he believes that new things can grow only out of the old, that they must have roots. In spite of that, or perhaps because of it, many young artists envy him. They say, "We are driven hither and thither as in a gale, now returning to the old ways, now striking out towards something new. Who would not envy the dignity and serenity which knowing exactly what one wants to do, and having such superb power to do it, gives to a man like Wu Hu-fan?"

A painter of an entirely different type is Ch'ì Pai-shih who, although he is eighty-eight, paints busily all day long in his studio in Peking, turning out with bold rapid strokes impressionistic studies of crabs and shrimps, chickens and crickets, vegetables and flowers (Fig. 2). Although his work looks modern to Western eyes, he too follows tradition, working in the style of the "monk painters." He has been most greatly influenced by Pa Ta Shan Jen (1626-ca. 1705), one of the foremost of the group of monks who,



Fig 3. Above: Shen I-pin,
Flower Painting, detail, 9½" high.



Fig 4. Right: Chang Ta-ch'ien,
Lotus Flowers, 44 x 26".

at the end of the Ming and the beginning of the Ch'ing dynasty, developed this free-flowing style of work, emphasizing the use of as few strokes as possible and striving for suggestion rather than depiction.

Ch'i Pai-shih was born into a very poor family and as a small boy was apprenticed to a carpenter for whom he worked many years, carving designs on furniture. One day Wang K'ai-yun, provincial Minister of Education and a poet, happened to come into the shop, where the young man was reading a book of poems. While he watched, Ch'i Pai-shih stopped reading and looked out the door with tears rolling down his cheeks. Wang K'ai-yun asked why he was crying, and he answered that he had been watching peach blossoms fall from the trees, and it made him feel sad to see such loveliness passing away. The Minister believed that a young man of such great sensibility deserved official patronage and under his guidance Ch'i Pai-shih became the most popular painter of Northern China. This story of a poor boy whose talents are recognized by some official is encountered again and again in Chinese art.

Ch'i Pai-shih attributes the boldness of his stroke to his early training as a carver of furniture, commenting: "You have to be sure of your strokes when you work in that medium, for once you have cut into the wood you cannot efface it or change your mind. You must know exactly what you are doing."

The artists who work in a traditional style are divided into the two main schools into which all Chinese painting has been divided for centuries—the Northern and the Southern. These designations are not geographical. To explain briefly a subject about which volumes have been written in Chinese, the Northern school pictures are realistic, meticulous, dependent upon color, while the Southern painting is freehand, expressionistic, concerned with inner meaning rather than outward likeness, and strictly speaking must be monochromatic (in gradations of black ink).

Lao Tzu, whose teachings greatly influenced the rise of the Southern school, scorned the use of color, saying that color blinded the human eye; and the Ch'an Buddhists, whose doctrines were so important to the work of the monk painters, insisted that "Illusion is color, color is illusion." Although contemporary artists who work in this school, like Ch'i Pai-shih or Ju Péon, sometimes use color, the color is unessential. This Southern school of painting is based upon Chinese calligraphy, and line, rhythmic vitality and balance of the composition are all-important.

The horizontal flower scroll (Fig. 3) by the woman painter Shen I-pin typifies the Northern school. This scroll, over twenty feet in length, is in the style of Yün Shou-p'ing (1633-1690), the foremost flower-painter of China and one

of the rare artists who defended the principle of painting from nature. Here color plays an important rôle but is used in a special way, for the colors do not attempt to reproduce those of nature. They are carefully selected and placed; then the color scheme is emphasized by means of a branch, the sweep of a bird's tail or some other element which ties the composition together like a symphony and gives it harmony and meaning.

In all Chinese painting the blank spaces are an important part of the composition. Once a foreign visitor in Shanghai told a Chinese artist that she would like to buy one of his pictures—a bird on a bare branch—but, feeling the painting too empty, asked him to add a few more branches and leaves. "If I did that," the artist answered, "there would be no room for the bird to fly." Traditional pictures may be said to illustrate Fénélon's dictum that simplicity lends beauty its richest charm. The Chinese say that "like a poem, a picture should say less than prose but should suggest more."

Since French painting of the latter part of the nineteenth century was greatly influenced by the East, it is interesting to note the resemblances between French impressionist paintings and Chinese pictures in the traditional style, such as *Vegetables* by Ch'i Pai-shih and *Lotus Flowers* by Chang Ta-ch'ien (Fig. 4). The broken stroke characteristic of much impressionist painting was used by the Sung artist Mi Fei (1051-1107), and the Chinese call it the *Mi dot*. A good example of its use by a present-day artist is the *Landscape* by T'ang Chi-sheng (Fig. 5).

A great break with tradition was made by the artists who had studied abroad and afterwards came back to China to teach in the art schools. The chief representative of this group is Ju Péon (Hsü Pei-hung), who studied in Paris. When he first returned to China, over twenty years ago, he painted entirely in oils in French style. Then, like most of the returned artists, he gradually reverted to the use of the Chinese brush and Chinese technique. His work is vigorous and has gained in scope of subject matter and in emotional content from his years abroad. Many Chinese



Fig 5. T'ang Chi-shen, Landscape, 17 x 22".



Fig 6. Ju Péon (Hsü Pei-hung), Horse, 43 x 21".

critics, however, feel that his line lacks the sure technique that only decades of work with a Chinese brush can give.

Ju Péon has been especially successful in his studies of animals (Fig. 6). On one occasion in Canton, a Chinese connoisseur commented that Ju Péon's stroke was lacking in strength and that his horses could not be compared to those of Han Kan of the T'ang dynasty or of Chao Mêng-fu of the Yüan period, both famous for their paintings of horses. Although the horses looked very spirited, the critic said, "That is of no importance. The spirit should be in the brush—not in the horses."

These artists of foreign training and their pupils have experimented with many Western modes of painting, except the most extreme forms of surrealism and nonobjective art. In spite of the experimentation now going on, the Chinese artists still cling to their fundamental "sense of rightness." In any case, they maintain, they have always had purely abstract art in the form of calligraphy, which has been admired and treasured through the centuries.

Ssu-tu Ch'iao is another important artist who forms a link between East and West. Born in Canton in 1902, he studied for many years in China and went to Paris only after he had already become proficient in Chinese technique. Although greatly influenced by Western art (especially in his lavish use of bright color, so that for a time he was known as the Chinese Gauguin), he too has of recent years worked chiefly in the Chinese monochrome-line technique, closely related to the traditional calligraphic line. It must be borne in mind that this type of work is neither drawing nor black-and-white sketching, but is Chinese brush ink painting as practiced throughout the centuries.

Ssu-tu Ch'iao is outstanding because he is among the leaders of those artists who have broken with the general tradition of timelessness in art. He traveled through the war-torn areas of Kwangtung, Kwangsi, Hunan, Hopei and Honan Provinces in 1946, and his records of the hunger and

misery he encountered are impressive (Fig. 7). The simplicity and boldness of line in which his studies are executed give them an impact suggestive of Kaethe Kollwitz.

In spite of the difficulties through which China is passing, there is tremendous vitality in contemporary painting, and there are art schools and thousands of working artists in every part of the country. Throughout its long history China has suffered from wars and upheavals, but art has always been an intrinsic part of its heritage. It has outlasted passing events, and its evidence will remain when much else is forgotten.

NOTE: With the exception of *Refugees* by Ssu-tu Ch'iao, all paintings are from an exhibition of Contemporary Chinese Paintings sponsored by the Chinese Art Research Society and the China Council for International Cultural Co-operation and are reproduced by courtesy of the Metropolitan Museum of Art. A selection from this exhibition is currently being circulated by The American Federation of Arts.

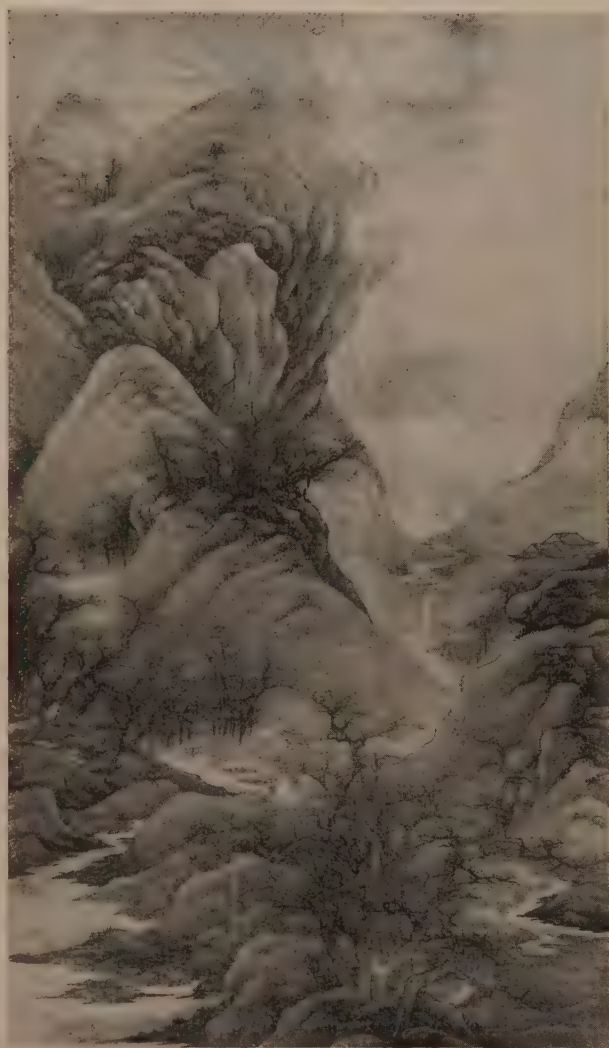
Fig 7. Ssu-tu Ch'iao, Refugees, detail from a scroll, collection of artist.



Some Aspects of Sung Painting

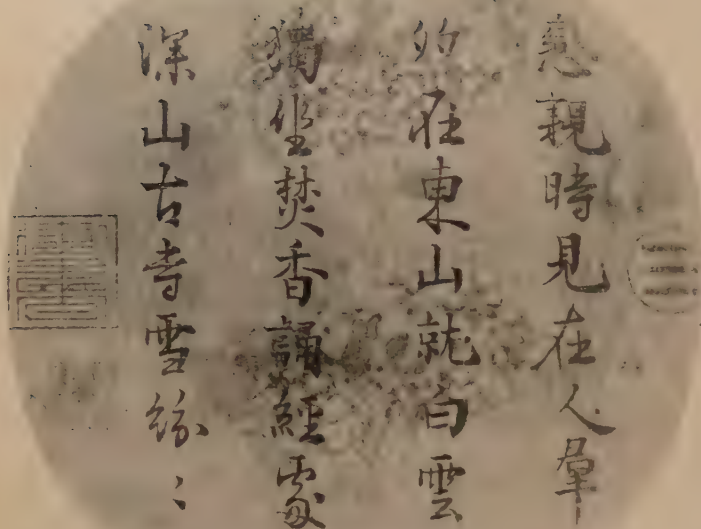
IT is extremely difficult for minds nurtured in one culture to comprehend the ideals of another. A wholly new approach is needed: a shifting of the standpoint of one's beliefs; the sacrifice, generally speaking, of all one's accepted ideals. When the culture under consideration is as radically different from that of the West as is the Chinese, this identification becomes all the more difficult. It is not surprising that Sinology, a relatively recent area of cultural research, has not yet arrived at a full understanding of Chinese art from the Shang dynasty (ca. seventeenth to eleventh centuries B. C.) to our own day. No one, realizing that a mere sixty years have gone into investigation of this complex and highly integrated civilization, could expect complete answers to the problems of its esthetics and philosophy. Fortunately Chinese art and esthetics are adequately documented by contemporaries of the great periods, even though paintings from the early epochs are rare or entirely missing. It remains to reinterpret the older texts after giving closer attention to the extant monuments.

Unlike European esthetics, almost invariably the product of philosophers who do not paint, Chinese essays on painting are written by painters, calligraphists or trained connoisseurs. Every literate of China uses the brush from his early years in the structure of every written character, thus making a profound study of abstract compositional tensions as well as developing a true sensibility to technical perfection. Kuo Hsi (eleventh century) categorically states that there is no difference between the study of painting and calligraphy. The terminology used by these essayists is taken from their philosophies—particularly Taoism and Ch'an Buddhism—and so intimately connected are art and philosophy in their attitude and destination that the one serves as a referent for the other. Again (and this is a difficult obstacle for the European to surmount), oriental and occidental esthetics form a sort of counterpoint in which the forceful affirmative of one becomes the unaccented negative of the other. We, with few exceptions, have considered art a material and communally functional expression, while the Chinese from their earliest writings on the subject have stressed above all the super-sensuous, non-naturalistic values. To us these values are intangible, and their validity is impossible of demonstration; in the final analysis they are conceptually abstract. But abstraction was the very quintessence of Chinese painting at its apex in the Sung dynasty (960-1280); and step by step it is possible to retrace its course to the Hsiao Chuan or lesser seal style of the Ch'in dynasty. In this developmental period the abstract character and technique of calligraphy raised it to the rank of a great art. In fact, according to Chinese sources, the art of painting sprang in the fourth century from the brush of Wang Hsi-chih, the greatest calligraphist of all.



Unknown artist of Sung dynasty, *Mountain Landscape*, 13th century, 66 x 38", Smithsonian Institution, Freer Gallery of Art.

Though the brush was in common use as early as the middle Shang dynasty (ca. 1400 B. C.), as seems to be indicated by the recent excavations at Anyang, its plastic possibilities were not explored much before the later Han (25-220 A. D.), and it is doubtless owing to the natural growth of the artist's need for an instrument that would fit his mature and imponderable conceptions that the brush technique reached such perfection. These conceptions, which perhaps originated with early Chinese animism and Taoism, were made explicit in the first century A. D. at the time of the introduction of Buddhism with its contemplative discipline and its precepts of "emptiness" and "illusion." Eight hundred years later the theoretical iconomachy of Ch'an (from the Hindu *dhyana*, meaning contemplation) pre-empted the field. Technique had by this time so developed



Emperor Ning Tsung, Calligraphy, Sung dynasty, 1195-1226, 9½ x 10",
Museum of Fine Arts, Boston.

as to include all the characteristic values inherent in Chinese culture. These included mastery of craftsmanship, an evident love and acceptance of nature, the individualistic research that emanates from, but never deserts, the traditional artistic mores, the golden mean of taste and elegance, the pantheistic decentralization of composition and the eternal preoccupation with abstract conceptions in which the *chi*, or spirit (translate it how we may), took command of every artistically worthy effort.

If geometric style and conventionalization in art evolve from a preceding naturalism, we must go back beyond the Honan discoveries of the fourteenth century B. C. to find the beginning of Chinese draftsmanship, for even at that remote epoch the "oracle bones" (on which are found the earliest known form of Chinese writing) have conventionalized or synthesized the depiction of many natural objects used in the ideographs. Throughout the Chou dynasty (1122 ?-256 B. C.), and particularly during the Ch'in (221-206 B. C.) and Han (206 B. C.-220 A. D.), there was an orientation towards naturalism in design, but strangely enough calligraphy became more and more non-naturalistic.

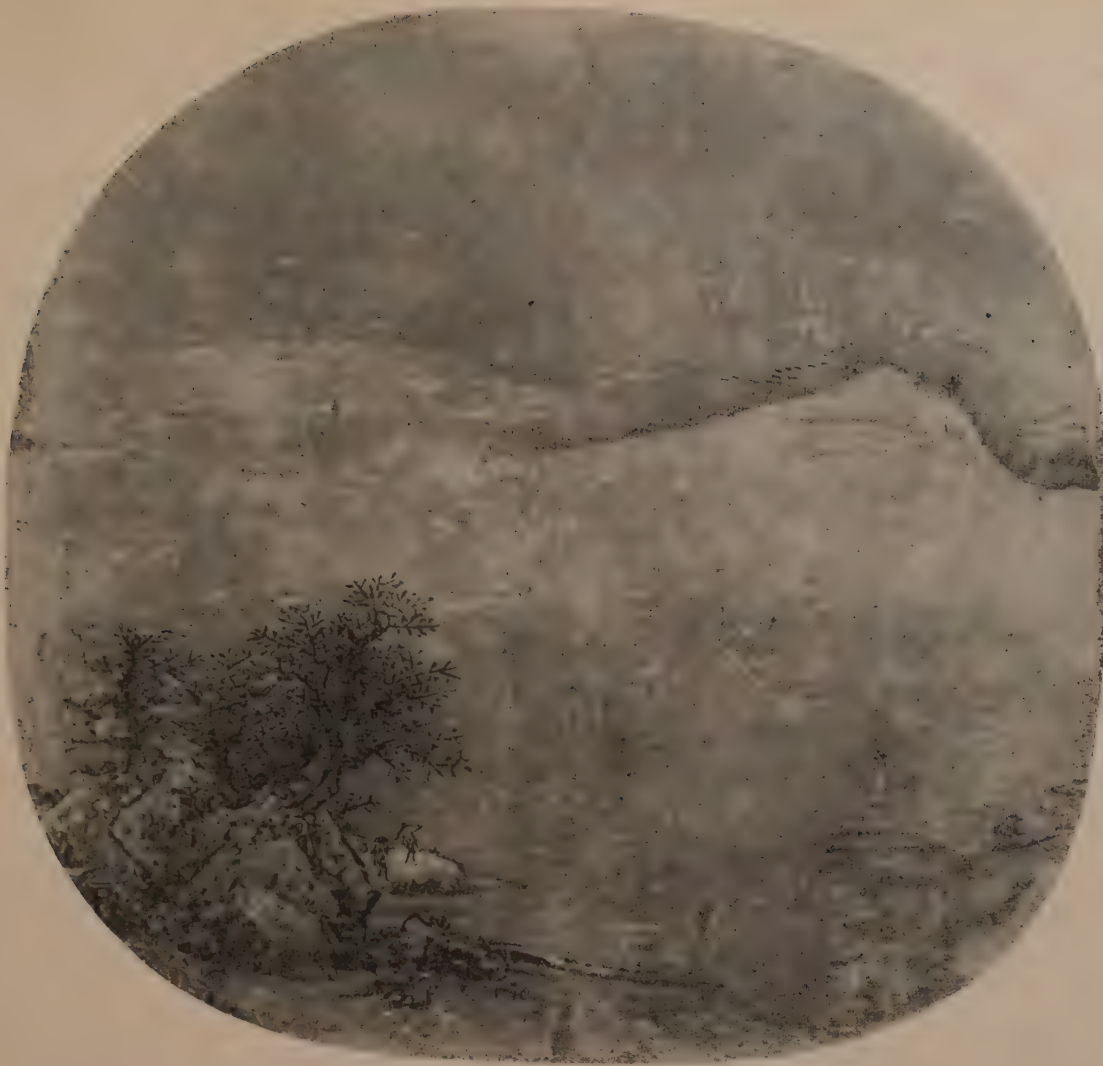
This paradoxical severance of calligraphy and painting is important because of their symbiosis throughout the whole course of Chinese art. It symbolizes the balance of the North, with its abstract and metaphysical approach to life, and the South, from which came naturalism, individualism, Taoism, lyrical poetry, as well as a sort of intellectual hedonism; it was the Chou influenced by the southern kingdom of Ch'u—the balance that Lao Tzu's philosophy gave to that of Confucius. Neither the North nor South ever disappeared from the psyche of the artist born or nurtured in the great tradition; the abstraction of the brush was still united with objective form in the late T'ang, Sung and Yüan epochs. The vitalizing element, which gave art and calligraphy their profound and lasting value, was conceived of from earliest times as the invisible and indescribable *chi*, or spirit, spoken of by Hsieh Ho (ca. sixth century) in his first canon.

So assiduously did the Chinese seek the spiritual properties that the subject matter of painting was a secondary consideration. Writing was so much an art in itself that, in most instances, the literal meaning of the written character was of negligible interest; its value lay in the same "spirit" that gave life to the plasticity of the brush—in short, its inclusive expressiveness. These properties did not take the place of more tangible qualities; they strengthened them, changed them from expertly constructed automata to living organisms. Among their normative attributes was the insistence upon rigid ordination within the rectangular framework of the *k'ai*, or foundation style. The brush, by means of its fluent, staccato, contemplative and rhythmic possibilities, was to vary endlessly the literal meaning of the character until it had become something beyond itself—not a series of lines, per se, but a harmonization, an unstatic balance, of opposing abstract forces. These forces, as in nature, result in literal and objective meaning, but to the Chinese the end result was no more than an historical fact. The strokes, conceived of and treated as though they were abstract forces, were forces of evocation, just as many of the Chinese ideographs were evocative. The art of painting followed a parallel path, moving from the imitation of nature and the illustration of moral and intellectual dicta—that is, from utilitarian purposes—to a type of stimulation by means of abstractly ordered likenesses, finally to reach its goal as both symbol and instigator of experience.

To us the brush is no more than an indispensable instrument, the traces of its passing often purposely hidden, but the Chinese proudly demand its imprint on every integer of their work. Abstraction is the inescapable technical foundation of Chinese art, for the brush *generates the technical attitude of the painter*. The brush is instinct with certain capacities which of necessity impose themselves upon the user. Without the brush, Chinese art could not be, and hence Chinese painting from at least the Han dynasty has retained the force of primitive directness and evocation, integrated with a nearly perfect transphysical philosophy based on the deepest psychology.

This is the zenith of its possibilities, but not every painter had the genius to draw from his brush the full measure of its capacity. There were, as in other lands, academicians whose technique was adequate, but of the hand only. There were intellectuals and those who surrendered to the patron of power or bad taste. There were illustrative historians and archivists and decorators, facile and superficial. From the fourth century, these lesser men have been catalogued with the masters, and from the second century to the eighteenth detailed evaluations of them have been made, together with the esthetic theories on which criticism was based. But it was in the T'ang (618-906) that "brush power" became a consuming ideal.

Up to the Han dynasty, Chinese art was informed by the normal vicissitudes of technical development and psychological growth: the craftsmanship of Shang, the romantic naturalism of Ch'u and the linear abstraction of the "northern nomads." The most complete esthetic incursion was that of Buddhist India, with its Hellenic, Hellenistic, Greco-Roman, Iranian and Central Asiatic elements. As late as the Sui dynasty (589 ?-618), artists from Khotan, Sogdiana and India were at work in China, and there can be little doubt that the matured discipline that produced the theory



Hsü Cheng (?), *Winter on the Mountain*, Sung dynasty, 11th century, 9 $\frac{7}{8}$ x 10 $\frac{1}{8}$ ", Metropolitan Museum of Art.

of "identification" was introduced in the form of certain time-honored yoga practices of Indian artists. The concentration of the Indian sculptor and artist, whose aim was the precise visualization of the god who served as model, has been magnificently described by the late Ananda Coomaraswamy. The Chinese artist, still under the impetus of the earlier direct nature-worship, having accepted the Indian divinity type *in toto* utilized the same meditative discipline of "psychological projection" into the objects of nature. He used for his model not the objects themselves, but the sum total of his subjective evaluations of them, which were linked in his mind to the invariables of reality. Such mental processes are less easily described than felt, but one may say that the artist translated into form his visual and intuitive experience of the object he was to depict. As a matter of fact, every artist partakes in some degree of this participation; with the Chinese it was the "way of the spirit" and thus a sovereign imperative, and the artist who practiced this *ch'an*, or meditation, arrived at a greater esthetic reality than simple technique combined with talent could ever achieve. By banishing the duality of the painted and the painter, the artist assured himself that he had become that which he expressed. The *Cascade* in the Chishakouin in Kyoto, or the *Boat at Anchor by the Reeds* in the Boston Museum of Fine Arts, prove conclusively that whether or not contemplative discipline actually bridged the gap be-

tween the painter and the world of objects, it did enable the artist to intensify the essential attributes of the model so that the beholder feels an intense and timeless reality beyond the limits of a merely sensory reaction. Tales abound—not only in China but in the mythology of all peoples—illustrating the principle of immanence, but the Chinese were the first to apply it, in art, to inanimate nature.

This practice led inevitably to the conviction that the artist's experience when in the presence of nature or when contemplating it should supersede any mere likeness to nature *per se*. The Chinese were certain that such an approach resulted in a sort of sublimity without which the prosaic and the insipid reigned. Sei-ichi Taki, in speaking of landscape, quotes Kuo Hsi (ca. 1020-1090) in saying that nature gives nobler pleasures if one need not look at nature herself. Recognizable forms in painted landscape were but the doorway to evocative stimulation. Chang Yen-yüan, to whom is ascribed the compilation of the *Li Tai Ming Hua Chi* (T'ang), says that in olden times both the recognition of subject matter (or depicted objects) as well as the meaning of the picture were direct and immediate. While this conclusion is probably anachronistic, it shows that in the T'ang dynasty there was an ideal of a significance beyond the picture—just as in calligraphy the abstract value was more important than the literal meaning. The possibility of developing this idea into an even more profound phi-



Li Ch'eng (?), *Travelers among Snowy Hills*, Sung dynasty, ca. 940-90, 36½ x 14½", Museum of Fine Arts, Boston.

losophy and creative process was afforded by Ch'an Buddhism and the practice of ink painting (*p'o mo*) in the latter part of the T'ang and through the twelfth and thirteenth centuries.

There is very little save hagiography in the literature of Ch'an. In theory, the sect purports to be non-philosophical, non-theological and wholly a-rational. It is a form of discipline in which meditation becomes a means not of achieving the aims of Buddhism in any of its multiple conceptions but of stimulating the intuitive faculties and processes. It serves the purpose of depersonalizing the student; of destroying, at least for the moment, the acquired, regimented and indoctrinated patterns of thought: in fact, of

destroying everything of a transient nature with which the human being has come to identify himself. Bodhidharma, reputed to be the inaugurator of Ch'an in China, denied that the Buddha was to be found outside the heart of man. Man must find him by clearing the channel of understanding, by the contemplation of "absolute knowledge." He was to obliterate "matter" and to know *his own nature*. As applied to art the Sung artists saw Bodhidharma's dicta as an injunction against the willed, the adoration of nature as a series of sensuous reactions, an admonition that the self must be sacrificed, and the obligation for the complete use of the intuitively essential.

Although the method for attaining these ideals and its instrument, the brush, were already perfected, no more abstract program was ever stated for art. It was, however, an inevitable continuation of an evolution that dated from the Shang and Chou bronzes; the *I Ching* (Book of Changes); the Hsien Shu, a "magical" discipline popular from the Ch'in and Han dynasties; various Buddhist disciplines such as those of the Pure Talkers (Ch'ing T'an-chia); the T'ien T'ai and Chên Yen (dating from the sixth and eighth centuries respectively); Taoist philosophy; the ideals of calligraphy; the theory of "projection"; and the canons of Shieh Ho culminating in the inauguration of ink painting.

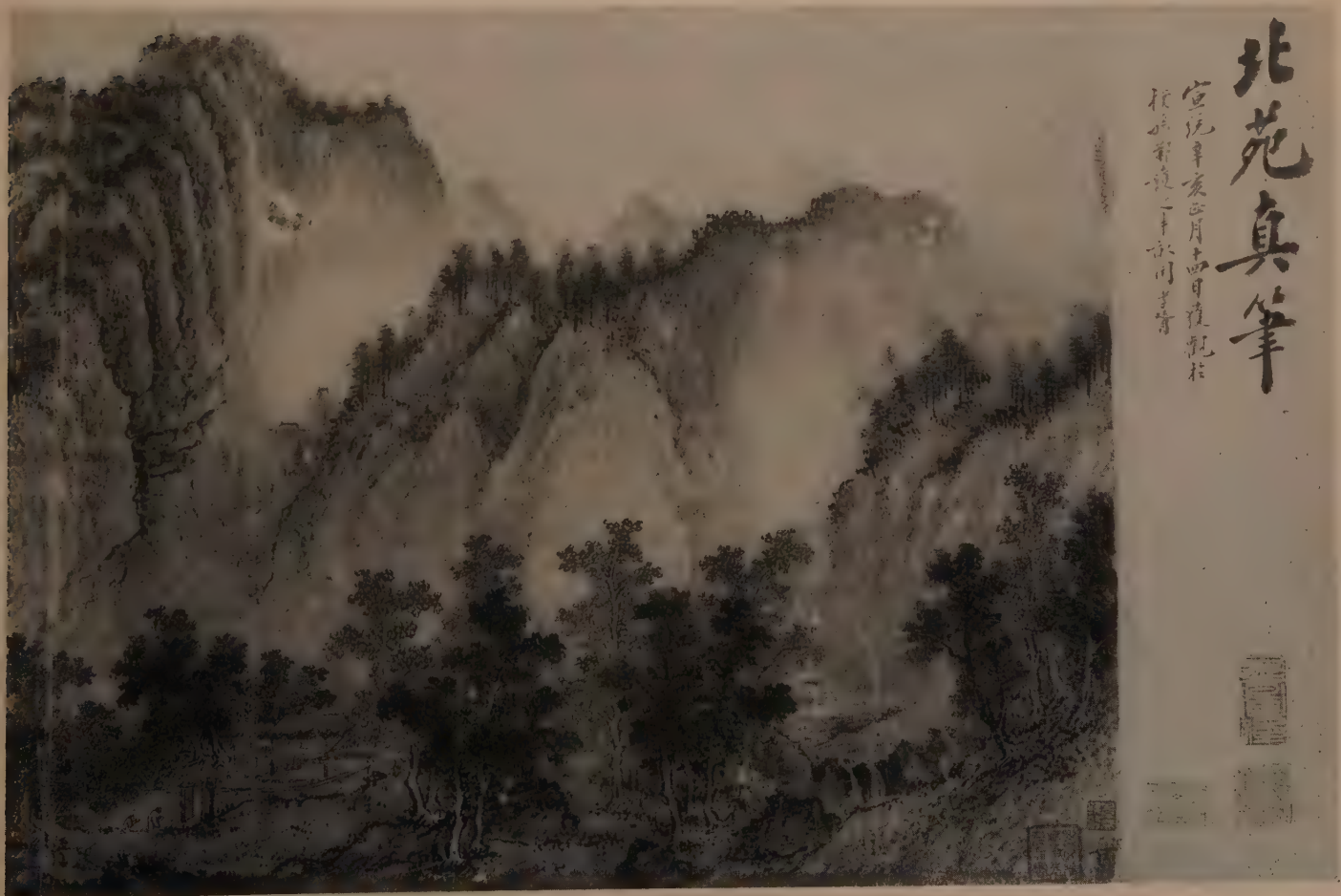
The abolition of color in ink painting was the last step to be taken towards the escape from the objective world, for color, in one way or another, always introduces a disturbing element; its beauty calls attention to the sensuous, while its likeness to nature fixes the mind on the objective and the transient, and it arouses personal and hence fleeting preferences. Light and dark govern the perception of form, and since form is evocative, dark and light adequately express what is to be expressed; that is, a feeling of timelessness, stillness and certain other effects lessening the seeming importance of man's ego. All these principles were developed and incorporated in the great landscape painting of the Sung era.

It is difficult to say whether these technical effects were obtained intuitively or built up consciously from observation in order to express a psychological necessity. The analytical canons of Hsieh Ho, the "Four types" of Ching Hao, the "Sixteen ways of viewing mountain forms," the dissertation on ink painting of Ch'ên Chieh-chou, the "Nine forces" of Ts'ai Yung, or the treatises on creative art by Li Jih-Hua and Ku Ning-yüan of the Ming dynasty all lead to the conclusion that naïveté in craftsmanship was not a characteristic of the Chinese mind. Be that as it may, the final perfection of the work bears witness to the fact that it is rooted in the deepest stratum of the Chinese temperament. The mist on the hills symbolizes stillness and the imminent but hidden; the diminution of strong contrasts of line and mass soothes the mind and quiets the spirit; the infiltration of the earth by the water vapor is the visible echo of the ancient *Yang* and *Yin*. The equalization of tonalities and the use of a minimal number of planes serve to calm the consciousness and induce mental relaxation. When these planes are delicately broken by a small touch of lighter or darker tone—such as a returning boat in the midst of a crepuscular lake—the general effect on the beholder is that of peaceful isolation. Towering hills rising from mist-enveloped roots annihilate the beholder's sense of importance by their portentous bulk and menace, and seldom in



Li T'ang (?), Sailboat on a Lake, Sung dynasty, 1100-30, 9 $\frac{3}{8}$ x 10 $\frac{3}{8}$ ", Museum of Fine Arts, Boston.

Tung Yüan (?), Clear Weather in the Valley, detail, Sung dynasty, late 10th century, 14 $\frac{3}{4}$ " high, Museum of Fine Arts, Boston.



北苑真筆

宣統辛亥正月十四日
於
橫濱前橋二丁目同書





Ma Yuan (?),
Bare Willows and Distant Mountains,
Sung dynasty, 1190-1224, 9 x 9½",
Museum of Fine Arts, Boston.

the greatest Sung compositions is there a foreground adequate to serve as bulwark against their crushing weight. A single figure in the desolation of a snowy land; a dreaming poet who seems part of the vast and brooding patience of the earth and sky, contemplating the infinity of time and space; or the moonlit sage half-hidden among motionless bamboos—these are all expressions of Ch'an meaning: denial of ego, and the realization of oneself by a process of projection of the self out of the individual into union with the eternal. Before such works the adherent of Ch'an ceases to think consciously—he becomes his most intuitive self, intensely sensitive to tenuous and inchoate contacts with the infinite.

Planned procedure could never generate the corollary creative act that these pictures call into being in the mind of the beholder. This is made possible only by the fact that the artist's every line and tone must come unwilling from an attitude identical with that which he creates in the beholder. *Wu-nien*, emancipation from conscious thought, is attained through the greatest efforts of the technically mature painter and, once achieved, informs his every brush stroke. The resulting work is a distillation of memory images that use symbolic traditional forms; they are shapes of a *mental outlook*. They are only fleeting indications of a starting-point on a path leading to the vast reality which exists apart from sensuous experience. Ink painting alone is capable of this bald and direct stimulus; it is shadowy substance with no carnal existence, an incitement to further introspection even after the eye no longer sees its tones or lines.

One more step away from objectivity could be taken by the initiate: a stage using the ideals of calligraphy and the impact of exaltation more directly and inspirationally. This was the esoteric Ch'an painting in which the subject matter was divested of almost every shred of parallelism

with the visible world, to become a sort of rapid notation of the essentials of the evocative aspects presented by landscape or figure.

The art could go no further. It had now progressed from abstract formal craftsmanship to an art that broke through the partial and transient illusions of duality to arrive, via these illusions, at a universal meaning and—as a final step—at a statement that by-passed all obvious references to nature's incitements. Painting became the sudden inspiration that brought *wu*, or illumination, to the initiate: that moment of "realization," the goal on which all adepts of Ch'an fixed their eyes. At this moment the most ordinary acts of everyday existence become creative miracles; the most mundane things fill the mind with joyful wonder. To understand this art fully, long preparation is necessary; one must, by the rigors of meditation, be poised precariously on the brink of two worlds, the intuitive and the intellectual. At such a point, hovering, as it were, the mind reacts to the impetus of the painted work and is instantly thrown into the realm of evocation concepts. This is at once a more intense emotion of isolation in time and space, and a more complete acceptance of the blind and indifferent forces of nature. The former leads to instant searching for the real self, to the absolute need for escape from all of one that is susceptible to destruction; and the latter, to attainment of psychological balance outside the realm of the mundane. Both produce a new vision of enduring assurance.

The reaction to the less esoteric Sung painting is not different in kind, but in this more easily comprehended art, the stepping stones of nature's forms are imperative; and because of the unprepared psychic state of the beholder, illumination is more conditioned and less inclusive. In both cases, however, the circle has been completed—a medium, abstract at its inception, finds a meaning beyond the grasp of rational thinking.

THE MACHINE AS ARCHITECTURAL SYMBOL

Because a large part of our world has been created through physical science with the aid of mechanical invention, no honest construction in our own time can avoid expressing this immense debt. From Rennie and Paxton and Roebling onward, the most significant structures have usually been those which most fully explored the new media of expression. Unfortunately the theoretic exposition of the machine as the exclusive source of modern form was not expressed with any boldness until Le Corbusier published his famous tract, *Towards a New Architecture*; and the architects who adopted Le Corbusier's line glorified the machine age with conscious exaggeration not in 1820, when its limitations had still to be revealed, but in 1920, when the weaknesses of the mechanical ideology had been in fact fully disclosed. Most of these architects concealed what they were actually doing even from themselves by fancying that they had sloughed off symbolism altogether: they were thinking in terms of efficiency, economy, *Sachlichkeit*, objectivity, physical science. Consciously or unconsciously they gave to their buildings the stamp of the factory, as their predecessors had given to their buildings that of the church, or those in the baroque period that of the palace. As fact and symbol the machine took the measure of man.

What we are beginning to witness today is a reaction against this one-sided symbolism and this distorted picture of modern civilization. We can no longer treat the machine as an exclusive architectural symbol at a moment when the whole ideology of the machine is in process of dissolution, for culture is passing now from an ideology of the machine to an ideology of the organism and the person—from Newton and Descartes to Geddes and Whitehead. We know that the mechanical world is not the real world but only an aspect of the real world, deliberately abstracted by man for the purpose of expanding his physical power and multiplying the energies he commands. We know, too, that in this over-concentration upon power many important elements were left out of account—especially those needed for the development of life and personality. *As an integral part of modern culture, the machine will remain as long as modern culture remains*: let me italicize that statement. But as a dominant element, wholly subduing life to the demands of mechanization, reducing the personality and the group to a mechanical unit, performing its limited function in a greater mechanism, concentrating on quantity and denying quality and purpose, the machine is an enemy of human development rather than an agent. The problem of quantity, the problem of automatism, and the problem of limitless power, which our very success in perfecting machines has raised, cannot be solved in terms of the machine. We must erect a new hierarchy of function in which the mechanical will give place to the biological, the biological to the social, the social to the personal. For this new order the machine can no longer serve as symbol: indeed, the emphasis on the impersonal, the anti-organic, the non-humanistic, the "objective" must now be counteracted by a temporary over-preoccupation, perhaps, with the organic, the subjective, the personal. On these terms Frank Lloyd

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Wright in 1900 was far in advance of Le Corbusier in 1920; indeed in a sense *L'Art nouveau* was, despite its ill-conceived ornament, often closer to the human and the organic than the architects of cubism. To say this is not to desert functionalism in architecture, but to relate it once more to every human function.

LEILA MECHLIN

At the Annual Members Meeting held in the Art Institute of Chicago on May 18, 1949, the Trustees of The American Federation of Arts recorded their sorrow at the death of Miss Leila Mechlin, a founder of the Federation and editor of the *American Magazine of Art* and of *Art and Progress* (forerunners of the *Magazine of Art*) from 1909 to 1931. The following resolution was adopted:

On behalf of its membership, the Trustees of The American Federation of Arts record with sorrow the death May 6, 1949, of Leila Mechlin, the last surviving founder of the Federation. As first Executive Secretary, and for more than twenty years, its Secretary and Editor of its *Magazine of Art*, she worked indefatigably to put the Federation on a strong basis. Miss Mechlin dedicated herself, throughout her active career, to the welfare of the American artist, and to the development of the Federation as a national center for the dissemination of knowledge on art and the encouragement of widespread appreciation and support of art. Her exceptional ability as an organizer and administrator, and her devotion to the nation's cultural welfare, are seldom encountered in such marked degree.

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To Serve to 1952:

Richard F. Bach	H. Stanley Marcus
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Sumner McK. Crosby	Elizabeth S. Navas
Daniel S. Defenbacher	Vincent Price
Rene d'Harnoncourt	Eloise Spaeth

Contributors

The article by LEWIS MUMFORD first appeared in the April, 1948, issue of the *Architectural Review* as an addition to that periodical's symposium on contemporary architecture. We thank the editors of the *Review* for permitting us to present to American readers this distinguished contribution to architectural criticism.

DENYS SUTTON recently returned to England after a year as Visiting Lecturer at Yale. He was formerly with the International Commission for the Restitution of Cultural Material and at UNESCO.

STANTON MACDONALD-WRIGHT, painter and critic, is on the faculty of the University of California at Los Angeles and has executed many murals in that vicinity. He is himself a Ch'an Buddhist.

JUDITH AND ARTHUR HART BURLING have lived and traveled in all parts of China and have known personally most of the artists of whom they write.

C. LUDWIG BRUMMÉ, sculptor and author, studied at the Clay Club and with Leo Amino. His anthology, *Contemporary American Sculptors*, is the first of a projected series in this field.

Forthcoming

In addition to Part II of LEWIS MUMFORD's article, the November issue will contain: JACQUES BARZUN, Romanticism; HEINRICH SCHWARZ, Art and Photography; BEAUMONT NEWHALL, The Daguerreotype and the Painter; KATHARINE KUH, Four Versions of a Nude Descending a Staircase; two articles on the artist's point of view by BALCOMB GREENE and BEN SHAHN.

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Letters to the Editor

Sir:

At the invitation of the Executors, I have undertaken the writing and editing of the Life and Letters of the late Sir William Rothenstein. I shall be glad to hear of any paintings, drawings, letters or other material that should be recorded in the preparation of this historically most important work.

Letters and manuscripts will be copied and returned by registered post, and a catalogue in acknowledgment of all sources of information will be published.

KENNETH ROMNEY TOWNDROW
Threals Lane Studio
West Chiltington Common
Sussex, England

Sir:

May I draw your attention to an error in the extremely interesting article "Forty Years After" in your May issue.

On p. 171 it says that not until three years after J. H. Twachtman's death in 1902 had a single one of his paintings found its way into a public collection. The Catalogue of the Permanent Collection of Paintings (1919) of the Cincinnati Museum shows that his *Waterfall* was accessioned in 1900, about the same time as one of his pastels.

Mr. J. H. Gest, Director of the Cincinnati Museum for forty years before his retirement in 1929, was a pioneer in recognizing American art and his annual all-American exhibitions were started earlier than those in other museums. It was his custom to purchase for the Museum several of the best examples from these annual exhibitions.

In the *American Art News* of December 25, 1909, you can find a letter on this subject from L. H. Meakin, Curator of Painting in the Museum and instructor in the Art Academy. Among other interesting facts he records that our museum was the first to recognize by purchase of their work E. C. Tarbell and E. F. Rook (1898), Joseph DeCamp (1899), Childe Hassam and Twachtman (1900), F. W. Benson, Elmer Schofield and many others. Since the importance of American art is better understood today, this record of Mr. Meakin's should prove of interest.

ELIZABETH R. KELLOGG
Librarian, Cincinnati Museum 1909-29

Correction

The editors regret that in the article by Ruthven Todd, "Benjamin West vs. the History Picture," which appeared in the December, 1948 issue, two paintings in the Webster Canadian Collection in the New Brunswick Museum, Saint John, N.B., were reproduced without acknowledgment of their ownership. These were *The Death of General Wolfe at Quebec*, after the painting by James Barry, and *The Death of General Wolfe* by an unknown French artist of the eighteenth century. We wish to thank the authorities of the New Brunswick Museum for calling this to our attention and offer them our apologies for the oversight.

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Book Reviews

Richter, Irma A., ed., *Paragone, a Comparison of the Arts by Leonardo da Vinci*, Oxford University, 1949. 9 + 110 + 2 pp. 12 illustrations. \$5.50.

Prior to Leonardo the arid game of comparing and ranking the arts had been played with the liberal arts as the pieces to be moved about the conversational board. As an artist he wanted to be rated with the poets and philosophers, and so he enlarged the number of pieces by adding painting, which for obvious reasons he regarded as the noblest of all the arts, liberal and banalistic alike. He put great stress on the scientific character of painting but was just as earnest about the fact that it could be practiced in fine clothes to the strains of sweet music. Schlosser, who knew a great deal, described much of the *Paragone* as "Sophismen." Miss Richter does not mention him or any such opinion, but neither does she mention most of the men who have made important contributions to our understanding of Leonardo. She does, however, assert without citation of authority that comparisons of this kind are "still the best means by which an understanding of the methods and the resources of any of them (i.e., of the arts) can be obtained."

What is new in this little book is composed of the prefatory matter, 17 pages of Introduction, and 2 pages of poor index. The rest has already appeared in the second edition of the selection from Leonardo's writings that was made by the author's father, the late Dr. J. P. Richter. She says that her translation is the first into English, but she gives scant and ungenerous mention and no thanks to Ludwig's edition (first published in 1882) of the sixteenth-century compilation known as Leonardo's *Treatise on Painting*, of which the *Paragone* was the first book or chapter. Ludwig's work, on which her book is based, contains the original text of the Vatican ms (Urb. 1270) in *extenso* in its original order and, though Miss Richter does not say so, a translation into German and a lengthy commentary.

Miss Richter uses the lack of order and the repetitiveness of the Vatican text as an excuse for imposing her own order on the pieces into which she has broken it up. It is sometimes easier to use a paste-pot and shears than it is to respect a text and provide it with a competent scholarly analytical index. She says that this new order constitutes a "consecutive argument," but fails to note that the lack of a such a thing was one of the essential characteristics of both the original manuscript and of all of Leonardo's writings.

Miss Richter accepts all of the *Paragone* as by Leonardo without bothering to mention respectable authority to the contrary. Her citations of Leonardo's original manuscripts are made only by reference to numbers in her father's very expensive book but not to the manuscripts or the facsimiles of them, or to McCurdy's reasonably priced and handy translation of all of them. It is as though she thought that her father's selection and not the original manuscripts was the standard text.

The only way a man gets to be a universal genius is by reading the books of many other men. As Leonardo was born in 1452 and died in 1519, most of the treatises on the subjects which interested him were necessarily medieval. And yet Miss Richter's index, while mentioning about thirty classical writers, refers to but six medieval ones. To make up for this defect, however, it contains the names of forty or fifty more recent deep thinkers, for example Braque, Cézanne, Whistler, Maurice Denis, and Jacob Epstein. Incidentally, the index would have us believe that Plotinus' first name was "Ennead."

Miss Richter's logic is shown by her statement that Leonardo's offer to serve Lodovico Sforza as an engineer "reveals his competence in another field." In actual life an offer to serve as a cook is not taken as evidence of culinary competence. Miss Richter has odd ideas about history: "Meanwhile France was awakening to the importance of the arts. In 1648 the Académie Royale de Peinture et Sculpture was opened in Paris." France—the country that had produced gothic architecture, sculpture, the great tapestries and metal work—"awakening" in the seventeenth century to "the importance of the arts"! Miss Richter's keenness in esthetic theory (as in the niceties of English) is revealed by her statement that in Leonardo's work "the appeal made through its content is not less impressive than its form, one being effectively interpreted by the other." Her worship of Leonardo as an autodidactic universal genius is shown by her remark that he "may have been reinforced in his opinions by Roger Bacon's *Opus Majus*, a work which he seems to have known. . . . But there was, after all, no need for Leonardo to refer to Roger Bacon's writings."

However, it is impossible to single out any particular subject as that about which Miss Richter has made her most intriguing remarks, for throughout she speaks with the assurance that comes from the conjunction of utter solemnity with great innocence.

W. M. IVINS, JR.
Woodbury, Conn.

Ralph Mayer, *The Painter's Craft, an Introduction to Artists' Materials*, New York, Van Nostrand, 1948. viii + 218 pp., illus. \$5.

Painters and students who know the earlier work by this same author (*The Artist's Handbook of Materials and Techniques*, 1941) will find the later treatise more compact and probably more satisfactory as a studio handbook. In *The Painter's Craft*, Mayer applies himself to the mechanical and material problems of making and handling paint and of making and preparing supports and grounds as these are used in the practice of picture-making. Following a brief introduction he goes down the line with chapters on color, pigments, grounds, oil painting, tempera painting, aqueous paints, pastel, mural painting, and studio and equipment.

A great deal of confused, wandering and inaccurate comment has been written and printed on these topics. There is no nonsense about Mayer's treatment of them. He deals mainly with information and he obviously knows what he is talking about.

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Besides that he has kept from running off his course. He does not drift into involved scientific descriptions or historical summaries or critical doctrines. He cracks no secrets and offers no foolproof systems. The seventy-three illustrations, which are carefully planned and executed, are a big help to the complete development of his theme. Any painter who is looking for a clear and sensible exposition of materials and methods in picture construction ought to be able to find it in this book. The author's attention to small details relates him somewhat to the writers of old treatises. He must have learned from his experience in teaching that these minor matters need to be fully explained and so he tells exactly how to put gesso on a panel, exactly how to mix the ingredients of a varnish, to grind pigment in oil, make pastel crayons, to wash a brush and to carry out hundreds of the lesser operations of the craft.

Very few faults can be found with this exposition. Although the writing is generally clear and simple, in places it gets involved and hard to follow: terms such as "ground" and "priming" (pp. 62-63) are used to mean the same thing. A long-range service is done to painters in caution expressed about putting too much resin into glaze mediums, but the amount of resin in oil, which is prescribed on page 112, still seems too great for a completely stable and permanent paint layer. No pretense is made of printing a bibliography on this subject but there was room on page 211 for more than the three books mentioned and the name of the author of one of those is misspelled. These are trivial complaints.

Throughout the book it is evident that the author talks to a certain kind of reader. This reader is a person who either has or ought to acquire a decent respect for the discipline of good workmanship. On page 204 the author says, "Painters sometimes become so accustomed to the use of a foul palette that they work with it in preference to a clean one, but this is purely a habit and is to be discouraged on all grounds." In another place, page 191, is this: "Although he frequently makes an effort to create an atmosphere of taste and comfort in his studio, the modern earnest professional painter is more likely to be found in a rather bare, utilitarian workshop, free from both the disorderly clutter or the salon-like over-decoration of the recent past. His tools and equipment are well cared for, kept under cover as much as possible, and the room is arranged so that it can be periodically cleaned without disturbance." Perhaps this is the kind of reader who ought to be encouraged, and certainly the earnest professional painter, whether he is an old hand or a student, will find much to profit him in *The Painter's Craft*.

GEORGE L. STOUT
Worcester Art Museum

Jakob Rosenberg, *Rembrandt*, Cambridge, Harvard University, 1948. Two vols., 234 pp. + 282 plates. \$18.50.

Every generation, I might almost say every decade, has its new book on Rembrandt; and, if for no other reasons than that each in its turn goes out of print and that publishers and readers prefer a new study to a reprint, each finds its public. The past year has had an excellent survey of the drawings by Otto Benesch, with promise of a complete catalogue to come, and now the present work by Jakob Rosenberg, Keeper of the Prints in the Fogg Museum of Art. It is a most satisfying study, sound in its facts and penetrating in its analyses, and no better guide could be put in the hands of student or amateur. The text, with accompanying plates, is arranged in an orderly sequence, a short biography being followed by an examination of the artist's work under the headings of Portraiture, Landscape, Bible and Genre, Mythology and History, rounded off by a study of Rembrandt in his own century, and a chapter on his style and technique. A valuable appendix includes a select bibliography, a concordance of paintings and index, while the main body of the text is made more readable by being lightened of detailed references, these being relegated to this supplement.

The story of Rembrandt's life is one of devotion to work in good or ill fortune; his refusal to make the usual journey to Italy; his conviction that he could see all he needed of foreign art in his own country, and the consequent determination to

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acquire Italian and other works of art for his own collection; the success of his earlier years, the loss of public favor as he advanced in understanding; then what has generally been called his bankruptcy (though Rosenberg rightly remarks that he was granted a *cessio bonorum* to save him from outright bankruptcy); his later years in straitened circumstances softened by the devotion of Hendrikje and Titus; and his ever-increasing interest, when commissions failed, in portraits of himself, rising constantly to greater power of self-expression.

Rosenberg is particularly happy in his study of Rembrandt's development on the psychological side, and in relation to his "search for the spiritual through the channel of his innermost personality." In this respect his consideration of Rembrandt's religious views and his relation to the Mennonites is interesting, as is also his discussion of a recent suggestion by Martin Bojanowski of a fairly convincing interpretation of the anagram in the etching erroneously called *Dr. Faustus*, in which the letters AMR, with the monogram of Christ, seem to indicate Divine Love. Whether Mennonite or not, Rembrandt was certainly in a different camp from Calvin, who considered that the pictorial arts should be concerned only with the visible world and could not serve religion; for Rembrandt's interpretation of spiritual themes, the Bible in modern dress, discloses at the same time the deepest comprehension of the spiritual and supernatural.

Of great interest are Rosenberg's comparison of the two *Anatomy Lessons*, those of Dr. Tulp of 1632, and of Dr. Deyman of 1656. Though only a fragment of the latter is preserved, it is enough to show its monumental dignity, in contrast with the vivid dramatic expression of the earlier painting. The famous *Night-Watch*, as Rosenberg points out, is another of Rembrandt's pictures which has suffered through mutilation, so that the true balance of its composition is recognized only in Gerrit Lundens' copy in Trafalgar Square. In this wonderful picture everything is in motion, and its figures come to life advancing out of the obscurity that envelops them. Another masterpiece, *The Syndics*, is again of a more static dignity like the later *Anatomy* picture, and probably no group has ever surpassed it in the combination of

serene conviction in design and perfect expression of portraiture.

Of special importance in relation to contemporary appreciation of Rembrandt's work, which was waning in his own country in his later years, is the record of the commissions given to Rembrandt by a Sicilian nobleman, Don Antonio Ruffo, in the 'fifties and 'sixties. In spite of depreciation by his Flemish agent in Rome, Abraham Brueghel, Ruffo was not turned from his faith, and it is equally happy to read Guercino's letter to Ruffo with its generous appreciation of Rembrandt. In the very year of Rembrandt's death, Ruffo showed further understanding of the master's work by the purchase of 189 of his etchings.

A vivid piece of modern criticism, quoted in the section devoted to Rembrandt's style and technique, is Max Liebermann's tribute to the painter's inimitable genius: "Whenever I see a Frans Hals, I feel the desire to paint; but when I see a Rembrandt, I want to give it up."

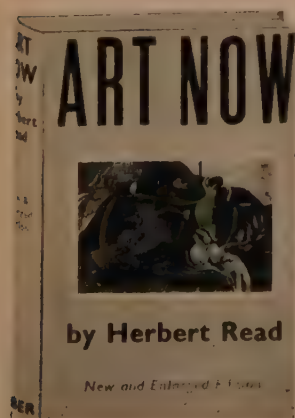
I am not sufficiently sure of conjectured chronology of Rembrandt's work to be ready to accept the statement (p. 209) that "Rembrandt seems to have abandoned etching during the 'sixties"; for, apart from the portrait of *Van der Linden* of 1665 referred to by Rosenberg, there is the record that, only a few months before his death, Rembrandt received a batch of copper plates from the artist and dealer Dirck van Cattenburgh on which to etch a *Passion* (A. Bredius, *Oud-Holland*, XXVII, 238). Otherwise, except for matters of detail not deserving mention, I have nothing but praise of Rosenberg's text and of the printing and general presentation of the book. But I have a slight complaint against the use of mat paper for the reproductions, which thereby lose in brilliance and subtlety of light, the very qualities needed to give an adequate representation of Rembrandt's work. Coated paper is an abomination, for the surface will peel off in damp, but good paper calendered (i.e., rolled) to a smooth surface should have been obtainable and would have given a far better result than the paper used.

A. M. HIND
Henley-on-Thames, England

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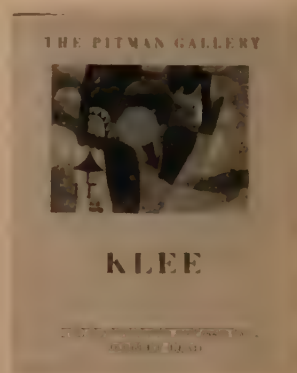
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Charles Seltman, *Approach to Greek Art*, London and New York, Studio Publications, 1948. pp. 132 + xl; 108 plates, 3 supplementary plates. \$6.

A fresh approach to Greek art certainly seems desirable if one regards some of the current prejudices for or against that art. One sympathizes with the author who sets out to overthrow "lingering heresies," including such popular theories as have formed about "the Greek cult of Beauty, the Growth and Decay of Art, the Minor status of certain arts, the ineptness of formalism, and the meretriciousness of representational art" (p. 9). A noble program indeed, but how has it been carried out?

One trouble with this book is the author's somewhat absolutistic manner of passing judgment on works of art, and what is worse, on entire periods of art. With this attitude, he often defeats his own ends. For his intention is fair enough. A great deal hinges on the fundamental distinction, set forth on pp. 24 ff., between two kinds of art. The observation that a basic duality of temperament underlies all art may well be correct. This reviewer would employ a similar dichotomy, calling one type of art formal, the other naturalistic (the latter, a term which has acquired a definite meaning in philosophy, seeming preferable to Roger Fry's "representative"). The classification of works of art not being an end in itself, such a distinction is useful primarily for the recognition of two basic types of artistic behavior. As modes of extracting the esthetic experience from the stuff of reality, both attitudes are equally good and infinitely variable.

Obviously the author proposes a distinction of this kind but expresses it by way of literary nomenclature. He calls the two attitudes, figuratively, "prose" and "poetry," thereby creating two difficulties. In spite of the author's intentions to the contrary "prose," which may well be a fine art in literature, can hardly claim the same value in the figurative arts. "Prosaic" is not always a word of praise; it is almost impossible to avoid the connotation that something pedestrian inheres in a work so labeled. In general, "poetry" enjoys the higher prestige. This fact increases the other difficulty, which is in defining "prose" or "poetry" in art. The two terms can be distinguished in literature with a degree of clarity, but in painting and sculpture their use must often seem arbitrary and wilful. The reader will have to battle this obstacle unless, unlike this reviewer, he concurs with all the likes and dislikes of the author from the outset.

Eventually, it is precisely the momentum of old prejudices and conventional patterns of historiography, insufficiently overcome, which all but nips in the bud this new approach to Greek art. The very chapter headings show it. They run from "Formal Art" which is "fine" because it is not "illusionistic," to "Descriptive" and "Rhetorical Art," the latter being distinctly "less reputable." In the chapter on "Descriptive Art," it must seem disconcerting to find the Parthenon listed as "prose." What in Greek art shall we call poetic if not the Parthenon pediments? Still further lie the artistic lowlands of "Pantehnicon" and "Museum." The trend is from growth to decay, after all. The last-named heading, "Museum," applies to "Greek art under the Romans"—a formula which has its merits, as pointed out by Miss Toynbee, but which hardly replaces a proper idea of Roman art. Is Pompey's portrait really Greek? Is the old adage that Greek taste degenerated under the Roman rule much better than the superficial distinction—shunned, it seems, by Mr. Seltman—between Greek "idealism" and Roman "realism?" Inevitably, under the impact of the "decline" theory, nostalgic preferences take the place of historical understanding: the preference for the *celator* who does less and finer manual work than the marble sculptor; for the "Greek Northerners" pitted against "realistic Mediterranean man" or glorified in the Alexander mosaic, which describes "the panic terror of Orientals before the terrible strength of the North"; in Rome, the bias for "imperial" and "aristocratic" art against the "popular"—as if there were no connection between these art forms.

The chief merit of the book lies in its insistence on the autonomous—i.e. abstract—character of form in Greek art. This seems a more adequate basis of interpretation than the other theory that Greek art in its evolution mostly illustrates advances in natural knowledge, such as anatomical science. On the other

hand concomitant with this insight lies the chief weakness of the book—its puzzling inability to recognize the fair value of naturalism in art. Promising features, to be exploited in future studies, are the attempts at interpreting more realistically the working habits of Greek artists as reflected in the art schools of Greece or in the mass production of statues, and at utilizing authentic fragments of Greek art criticism. Unfortunately, ancient criticism still offers too many obstacles to understanding. For instance, Aristotle in the disputed statement quoted on pp. 92 ff. probably says no more than that art refers to nature; "representation," not "imitation" is the likely equivalent of his term *mimesis*. Translated in such a way, does the statement seem so wrong?

The illustrations add much to the attraction of this book. The inclusion of much "minor" art—bronzes, coins, engraved stones—is a definite success. As the selection had to be limited, and most photographs are of very high quality, it would seem unfair to ask why some others were omitted. Roman copies are excluded on principle and appear only when not recognized as such, e.g. the Caryatid from Tralles. This illustration, incidentally, is preceded by an excellent new photograph of the Victory of Samothrace. But a few items admitted to this selection raise doubts. Is the silver and electron panel (plate 23b), really antique? It is called archaic Ionian and according to the description was found "near Perugia," but the horses can hardly be archaic at all, not even Etruscan. Likewise, it must be pointed out that the bronze head in Munich (plates 99-100) is a more problematic example of late classical "poetic" form than would appear from the author's comment. Professional examination indeed has recognized it as the work of an expert and sensitive master, but hardly of the ancient period (see K. Kluge and K. Lehmann-Hartleben, *Die antiken Grossbronzen*, Berlin and Leipzig, 1927, vol. II, pp. 139 f., or G. Lippold, *Gnomon*, 1935, p. 18, with reference to H. P. L'Orange, *Studien zur Geschichte des spätantiken Porträts*, Oslo and Leipzig, 1933).

Thus in the choice of illustrations as in the text, the book demonstrates the merits as well as the pitfalls of an approach to art relying on "taste" primarily. There is no lack of either professional knowledge or experience, and in addition a wholesome aggressiveness and a refreshing personal outspokenness. Where the "approach" fails, nevertheless, it is at those critical moments when "taste" turns into judgment beyond appeal, or indeed becomes a mere vehicle of personal whims and fashionable idiosyncracies.

OTTO J. BRENDL
Indiana University

Sergei Eisenstein, *Film Form*, edited and translated by Jay Leyda, New York, Harcourt Brace, 1949. 279 pp., illus. \$4.50.

"Which art is not close to cinema?" asked the late Sergei Eisenstein in one of the articles which forms a chapter of the present book, comprised of his writings dating from 1924 to 1945. He did not speak from hearsay. He could show with technical adroitness the relation of the Japanese ideogram to the filmic method of montage and the relation of cubist painting to the simultaneous montage of superimposed film images. He could also parallel, as he does here at length, elementary filmic effects with a wide array of literary devices, including some of Kafka and Joyce. It is really lamentable that so talented a man, with the genius both of pioneer and inventor, should have disappeared from life before all his potential work could be accomplished. Among all living and dead motion-picture directors, Sergei Eisenstein is unique for having been a first-rate craftsman who perpetually matured his art through the dialectic interplay of script, studio and field work, and pure concept. In his critico-didactic works, of which *Film Form* is the most important, Eisenstein has contributed to the art of film an extraordinarily valid theory of technique, endowed with the closest connection to his own and other men's practices.

Unfortunately the history of his career is a record of struggle that will not appear altogether on the surface unless it is read with considerable knowledge of the Soviet State and

its policy towards the arts. Hollywood was not the only place where the Russian director left a trail of mere "projects" and unfinished films. Granted that his dynamic theory of cinema is to be linked *formally* with the Marxist-Hegelian dialectic on which the Soviet State bases its ideologies, his rhetorical manipulations here still do not conceal that those "conflicts" so important to his conception of esthetic method include arbitrary shiftings of concern with subject matter as these shiftings were determined by the fluid character of Soviet politico-economic policy, and not by changes in his own interests. But he obediently identified (at least in writing) bureaucratic supervision with that "social reality" supposedly merely "reflected" by art.

It is embarrassing to find even this man—whose capacities at his death in February, 1948, were probably the most intact of any Soviet artist—ritually going through the hackneyed postures of confessing to previous "mistakes" while in the same breath claiming his regeneration. But this compromised aspect of his book may be discounted as irrelevant. No amount of pious rhetoric and ingenious rationalization can serve to hide the truth, which is that *Eisenstein's method is basically a pure technique* and—since in this sense timeless and universal—is applicable to any place, any time, and any subject matter.

A chapter on D. W. Griffith is impartial, illuminating and first-rate criticism, proving beyond question that however much a valuable pioneer the American director was, Eisenstein's method soon came to supersede his through sheer scope and formal elasticity as well as by a wiser esthetics. This book shows conclusively that Eisenstein must be acknowledged as the first creator of a complete film language. His great achievement was made possible not merely by his talent but also—and perhaps more essentially—because he was a true man of culture and unafraid to speak as an intellectual. Let all makers and would-be makers of film take note!

PARKER TYLER
New York City

Viola E. Garfield and Linn A. Forrest, *The Wolf and the Raven*, Seattle, University of Washington, 1948. ix + 151 pp., 67 illus. \$3.

This book is a detailed descriptive guide to the totem poles set up since 1938 in four parks in southeast Alaska. It is not an all-inclusive text on the whole vast subject of totem poles, their origin, distribution, manufacture and interpretation.

Beginning in 1938 the United States Forest Service began a long-neglected task of taking steps to preserve for the future the great carved columns which once gave a startling and unique character to the Indian villages of what is usually called the Northwest Coast, the western perimeter of British Columbia, the narrow southern extension of Alaska and the numberless islands which lie off these mainland shores. Economic changes had brought the great period of totem-pole carving to an end many years ago and the impressive remains of the art were rapidly disintegrating in the damp climate.

The Forest Service detailed Mr. Forrest, Regional Architect of the Service, to collect poles from abandoned villages into several places where they might be preserved and to find Indians who could restore and re-create under the direction of those few aged craftsmen who had been trained in the old tradition. Dr. Viola Garfield of the Faculty of Anthropology of the University of Washington, an expert student of the subject, collaborated with Mr. Forrest by gathering from the Indians the stories and myths which belonged to the poles. From this project emerged the book under consideration.

Totem-pole carving, which began seemingly towards the end of the eighteenth century and flowered between about 1820 and 1880, is the most spectacular achievement in wood sculpture of the American Indian. It existed only on that Northwest Coast mentioned in the second paragraph, not among all Indians as some of the more imaginative movies would lead us to believe. These monstrous monuments to family pride and the dubious glories of wealth and social position were a fad of the noble families of the area—for democracy had no place there—made possible by the wealth brought there by the white man in his pursuit of furs, fish and timber, and by his large-scale introduction of metal tools.

The poles are more than mere exercises in technical mastery, for they are primarily symbols of family and history. Common opinion to the contrary, they have nothing to do with religion and cannot with any justification be called idols. The elaborate art of the region is concerned with living creatures of sea and forest, as well as with man; and these creatures have for time unmeasured been connected with the genealogies and fortunes of the Indians. To perpetuate its fame a family would have professional sculptors carve and erect a pole for it, bearing on its length representations of the bear, the wolf, the shark or the frog as symbols of marriage, great deeds or wealth. Proper understanding of these matters is a highly esoteric form of scholarship, yet one of vast import in the process of gaining understanding of the Indians.

Thanks to the labors of Mr. Forrest and Dr. Garfield it is now possible to observe on actual visits or through the medium of this book four large collections of poles (some modern replicas) which have been assembled in convenient locations. Each section of the text deals with one of these public parks in Alaska. Each pole is described in detail, with what is known of its history and with as full explanation of its meaning as Dr. Garfield has been able to gather from Indians or previously collected mythology. There is a photo of each pole or other large carved wood monument.

The book is a "must" for all students of native arts and authentic Americana, for its careful and explicit statements and linkings of pole to myth give welcome relief from the frequently vague and overly romantic publications which have appeared on the subject. It is to be hoped that further volumes dealing with other groups of poles will be produced by the authors.

F. H. DOUGLAS
Denver Art Museum

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MAGAZINE OF ART

22 EAST 60th STREET, NEW YORK CITY 22

Henry Chandlee Forman, *The Architecture of the Old South; The Medieval Style 1585-1850*, Cambridge, Harvard University, 1948. 184 pp., 59 illus. \$10.

It was but natural that the early English colonists in the United States attempted to build in their new homes as close an imitation as they could of the old homes they had left. Architecturally, rural England in the seventeenth century was backward; the classic renaissance of Inigo Jones had had as yet but little effect. What renaissance forms there were had come largely through the Low Countries. This mixture of gothic with a few intrusions of a caricatured classic (known generally in its English expressions as Elizabethan or Jacobean) was the architectural tradition of the early English colonists.

The surprising thing about much of this early colonial work is the closeness, the general accuracy, with which the tradition was followed. Since the building types were simple and adaptable and the techniques required were easily available, this kind of building persisted in certain outlying areas all through the period when the classic "Georgian" colonial—the American versions of types originated in England by Jones, Wren, Gibbs and later the Adam brothers—reigned supreme in the sophisticated plantations and the port cities. It became, in fact, part of the American vernacular of rural building.

Professor Forman has been studying the architecture of this type, particularly in the Southern colonies, for years. He has made excellent use of the excavations at Jamestown and elsewhere, as well as of existing examples and of old documents, and the results of his research are well illustrated in a wealth of clear, simple pen-and-ink drawings, many of great charm.

The reviewer has but two questions about this exceedingly valuable book. The first deals with the term "medieval." It was not a pure gothic culture that these colonists brought with them, but one already mixed with many renaissance elements; even the most gothic of early colonial churches—St. Luke's at Smithfield, Virginia—has an embryonic pediment over its door, and one of the most "gothic" of houses—Bacon's Castle—has Jacobean curved gables, which are certainly renaissance if not manneristic or even baroque. When do the middle ages stop? The second question deals with the geographic limitations; the North, too, had its "medieval" buildings, and surely the timbered buildings and many gables of the older Salem and Boston are as germane to his general subject as are the houses of Bermuda, which he does include. Even a mere note of some of these Northern examples by way of comparison might have been helpful.

The Architecture of the Old South is a welcome and a necessary addition to the shelf of books dealing carefully with one phase of the architecture of the United States. It is as well a beautiful piece of book-making—well designed and handsomely illustrated.

TALBOT HAMLIN
Columbia University

Gilbert S. McClintock, *Valley Views of Northeastern Pennsylvania*, Wilkes-Barre, Wyoming Historical and Geological Society, 1948. 45 pp., 1 color plate, 106 illus. \$10.

This large quarto volume contains collotype reproductions of early prints and paintings of the Wyoming Valley, and of the Delaware, Lehigh and Lackawanna Rivers, together with historical, topographical and bibliographical notes in the accompanying descriptive list of plates. It will thus be of handy use to specialists, the historian, the collector of early American views and the like. In addition to its utilitarian purpose, the book is a delight to the eye, by reason of the beautiful format given to it by the Princeton University Press and the romantic charm of its illustrations. It will appeal to all who feel the spell and beauty of our early American landscape. This detailed regional survey in word and picture—obviously a labor of love—adds to our historical and visual knowledge, and in a handsome way.

CARL ZIGROSSER
Philadelphia Museum of Art

The Journals and Indian Paintings of George Winter, 1837-1839, Indianapolis, Indiana Historical Society, 1948. 208 pp., 31 plates. \$12.50.

Thanks to the "touch of romantic feeling" that led George Winter from New York via Cincinnati to the banks of the Wabash in the spring of 1837 to observe and sketch the Indians, we have inherited a precious pictorial record of two tribes of the American aborigines. George Winter, an Englishman by birth and an artist of charming but modest talent, arrived on the scene almost too late, for the Potawatomi and Miami whose plight aroused his interest and his sympathy were about to abandon forever, at the behest of the Great Father in Washington, their ancestral tracts of prairie and woodlands in Indiana. In fact Winter's most impressive Indian pictures are the studious sketches of two solemn conclaves that preceded the migration: the Kee-Wau-Nay Council of July 1837, and Bishop Brute's preaching to the migrating Potawatomi. These sketches, together with twenty-eight other works dealing with Indian life (most of them carefully executed watercolors), have been beautifully reproduced to illustrate two "journals" from the artist's pen. Neither is actually a journal: the first account is a well-knit compilation of Winter's letters about the Potawatomi Council and emigration; the second is a reminiscent narrative written in later life about a visit in 1839 to the Miami settlement, Deaf Man's Village.

Both in text and illustration the book is of great value for its painstaking description of the physical characteristics, dress and general behavior of the Indiana tribes. Among the most memorable parts of the book are the vivid descriptions of an Indian burial, the dances by firelight and the unhappy councils between whites and redmen. Of greater interest to the student of American painting are Winter's comments on the trials of the frontier artist, including the deplorable taste of the public in an "age of claptrap humbug" and his self-revelation as a child of the romantic age. His writings abound in nature appreciation amounting to a worship of natural beauty close to religious experience.

IN 1947 ART IN AMERICA passed its third-of-a-century milestone—making it one of the oldest art magazines in this country by way of continuous publication. From its beginning in 1913, under the sponsorship of its founder, the late Frederic Fairchild Sherman, the magazine has engaged the interest and coöperation of recognized authorities in the various fields of art, and has gained the support and encouragement of leading American collectors, museums and libraries. Its circulation reaches nearly all of the most important universities, public libraries and museums in this country as well as a large number of individual collectors, connoisseurs, scholars and students in most of the States and in many foreign countries.

ART IN AMERICA

An Illustrated Quarterly Magazine \$6.00 per year

9 Andrew Street, Springfield 9, Mass.

The *Journals* are accompanied by a very good biographical sketch of the artist by Wilbur D. Peat, a student of early Indiana art. The excellent editing of the text by Gayle Thornbrugh is marred only by a misreading of Hilborn for Holborn (p. 28) and of Augustine for Angerstein (p. 30).

George Winter was one of all too few painters in America who addressed themselves to the superb subject matter of the Indian. It is regrettable that the artist's talent was not equal to his devotion.

PERRY T. RATHBONE
City Art Museum of St. Louis

Stephen C. Pepper, *Principles of Art Appreciation*, New York, Harcourt Brace, 1949. 312 pp., 20 plates, 4 in color, 100 line cuts. \$4.75.

The reader is less likely to be disappointed in Professor Pepper's new book if he realizes that the title is an exact one. What we are given is neither a treatise on esthetics nor a science of art, but rather a psychology of taste. For the author's immediate purposes the "basic question" is "the formation of our likes and dislikes."

This limitation of aim avoids the awkward question of a standard of values. For Professor Pepper it does not matter whether your "likes" are pin-up girls or the comic strips, your "dislikes" the works of Picasso or Raphael—all these are conditioned attitudes of interest. He has to recognize "a sort of stratification of likings"—beginning at the bottom with "objects which stimulate our original instinctive likings," with a stratum above of "deep-lying very extensive cultural traits," and above that a stratum of "custom," and above that "provincial peculiarities" and "the fugitive fashions of the day," and finally "the peculiarities of a single individual which are his own private acquisition in the way of likings and dislikings, and which nobody else but him can understand sympathetically and for which he is regarded by other people as just queer."

From this morass of relativism Professor Pepper rescues himself in the end by a definition which is after all a definition of values, if only naturalistic values: namely, "positive aesthetic values consist in experiences of release of tension." There remains it is true the awkward question of a false release—the experience of release that may be given by a sentimental emotion. How are we to get rid of that difficulty? Why simply at this point by importing "intellectual judgment." But if intellectual judgment is in the end necessary to get rid of a paradox, why not import it at the beginning, and save oneself the trouble of giving serious consideration to all those lower strata of likes and dislikes that will not stand up to intellectual criticism? The answer is not clear—perhaps it has something to do with the sacred rights of the Common Man, whose tastes in this democratic age must be treated with respect by an American professor. How much simpler to be an absolutist, dismissed with ill-disguised horror on an early page by Professor Pepper as one whose views "probably will not appear even plausible to most people today." He at least will have an objective measuring-rod (if only the Golden Section) with which he can distinguish between Fra Angelico's *Madonna of Humility* and the latest cover of *Pic*.

Within the expansive field of "biological relativism" Professor Pepper has cultivated many excellent virtues. His analysis of "habituation" and of "fatigue mutations" is brilliant, and the function of pattern has never been better demonstrated. His use of the word "type," which has such definite connotations nowadays, to indicate a "system of associations recognizable as a whole" is perhaps a little confusing. It might be useful to introduce the French word *ordonnance* for one of the meanings given to type (its unifying power) and to use "recognition" for the other sense (the delight due to fulfillment). However, these are debatable details in a book which is the product of wide teaching experience and of a knowledge of the arts which has in that process lost none of its essential zest.

HERBERT READ
Beaconsfield, England

Robert Etheridge Moore, *Hogarth's Literary Relationships*, Minneapolis, University of Minnesota, 1948. vii + 195 pp., 16 illus. \$3.75.

The decorous pages of university catalogues conceal a growing scandal. For some time that high and mighty lady, Fine Arts, in her Princeton and Warburg Institute incarnations, has been making passes at Philosophy, History and Eng. Lit. Now Eng. Lit. has determined to make an honest woman of her; and Mr. Moore's book is a witness thereto. He sums up his main theme when he says, "from the days of the Jacobean drama to Pamela and Parson Adams, English literature is almost wholly devoid of character. . . . But the eighteenth century brought back character, and Hogarth was its *primum mobile*. Before him all was flat type, enlivened at best with caricature. He took this flat type . . . and by distinctly individualizing it, transformed it into character. In his narrative series he put that character into a tightly woven plot. With *A Harlot's Progress* modern fiction had arrived. The two arts had become one."

To support this thesis Mr. Moore first analyzes Hogarth's work, concentrating mainly on the narrative series beginning with *A Harlot's Progress* and ending with *Industry and Idleness*. He argues convincingly against the view which made Hogarth palatable to the nineteenth century, that he either contemplated or conveyed moral lessons in the narrow sense of the term. Primarily in intention Hogarth is a satirist who uses the comic as his main weapon, "holding up human folly or abuses or vices to severe reprobation by ridicule, derision—any means of intensifying incongruities." To this intention Hogarth gave driving power by the choice of familiar and topical subjects taken from daily life, by the introduction of known people and places, by skilful invention of titles; while his ability to exploit popular interest and to secure a wide circulation of his prints both increased his influence and brought in money. Above all, however, as a source of power and popularity was his ability as a story-teller, justifying Charles Lamb's remark, "Other pictures we look at—his prints we read."

Naturally, Hogarth was himself exploited both by those who pirated his prints and by the hack writers who used his work as a starting point for pamphlets, doggerel verse and pantomimes; though incidentally this exploitation also served as a useful advertisement for Hogarth. This phase of his popularity and influence has its interest in revealing how the dregs of the literary and artistic professions in his day made a living, but is otherwise rather tiresome—material for a Ph.D. thesis rather than for a book. But having paid his tribute to academic learning, Mr. Moore is free to treat of major issues, above all the relation of Hogarth to Fielding. It is of course no news that the two men approached their respective arts from a similar point of view, and that personal friendship bred between them a mutual admiration. But Mr. Moore makes precise and explicit what has previously been a matter for generalization or suggestion. Their parallel attacks on the abuses of the theater reveal definite borrowings by Fielding from Hogarth; but it is in *Joseph Andrews* and *Tom Jones* that the debt is fully revealed. Not only does Mr. Moore relate incident after incident in the novels to details in the prints; he makes an excellent case for Hogarth's having been a powerful influence on Fielding both in the treatment of character and the development of plot. That this is more than a simple comparison of parallel columns is revealed by a perspicacious analysis of *Amelia*. Here, in contrast with his earlier books, Fielding consciously set out to inculcate a moral lesson. Thus, apart from various incidents traceable to Hogarth, it would seem to follow in the path of Hogarth as a moralist, acclaimed as such by Fielding himself. In fact, it lacks the boisterous satire and sense of the ludicrous which is the staple of *Joseph Andrews* and *Tom Jones* and is the least Hogarthian of Fielding's novels.

Equally convincing and penetrating is Mr. Moore's revelation of Smollett's debt to Hogarth. This is more direct and less subtle than that of Fielding. The borrowing of incident is even more clear, but the moving spirit is different. Smollett wrote with a savagery and virulence which lacks the broad humanity of Hogarth and Fielding.

But for all its virtues, the book reveals only one facet of Hogarth. Just as Mr. Moore condemns those who praise Hogarth primarily for the moral lessons he teaches, so I suggest that Hogarth has been and still is too exclusively regarded as a literary artist and an illustrator. Yet if one knows little and cares less for the characters he portrays and the stories he tells, there is nevertheless a rich fund of esthetic experience waiting in him for the visually aware. That Hogarth himself was conscious of this is revealed by his *Analysis of Beauty*, the interest and importance of which is, I think, underrated by Mr. Moore. Hogarth there reveals, although in terms of muddled thought and wearisome verbosity, a theory of abstract design; and this helps to explain the skill in achieving pictorial unity in his work which Mr. Moore himself notes. Looked at in the round, Hogarth is perhaps not quite the isolated phenomenon which Mr. Moore sometimes implies. That he was an innovator in certain ways on the literary, illustrative side may be granted; but judged also by how he used this material in terms of form and color, he falls comfortably into a great succession, in which Pieter Bruegel, Jan Steen and later Daumier are outstanding figures. Still, these criticisms are less of Mr. Moore's book than of those who have failed to write the book which he himself never set out to write.

W. G. CONSTABLE
Museum of Fine Arts, Boston

Task, Reconstruction Issue, No. 7-8, Cambridge, Mass., 1948. 96 pp., illus. \$1.

Although one of the most important visual arts, town and city building is now of necessity discovering its sociological and economic needs. We can discern abroad, nevertheless, a postwar movement to re-emphasize esthetic considerations, neglected in this country since the revolt against the "City Beautiful" planning which preceded the Great Depression. As Matthew Nowicki (one of the contributors to *Task*) pointed out in the February, 1949, *MAGAZINE OF ART*, part of the neglect is due to the fact that modern architecture has produced no recognizable esthetic "rules"—it is indeed an architecture in flight from regulation—and until quite recently modern architects have refused to discuss esthetic questions. That they must now do so is only too clear; especially in the face of accumulating reconstruction projects in destroyed European cities and American slums—emergency housing programs having turned into "Sitzkrieg" operations which may take years to realize and so offer plenty of time for restudy. There is no excuse now for not thinking through the visual aspects of city planning.

This first postwar issue of this journal of housing and planning is devoted to reconstruction and is noteworthy for placing emphasis on art as well as on the social sciences. Especially interesting is the article by Willem M. Dudok, a distinguished pioneer of the modern movement, whose architectural style has changed considerably with the years. Dudok is in charge of the rebuilding of The Hague. Believing that a town plan must express itself not in two, but in three dimensions, he develops a theory of silhouette, recession and color, and laments that the desire of form-giving is much less manifest than in the past. This function of town planning he ascribes to the "form-will"—a creative urge that our age of individualism has suppressed. Culture is universal, says Dudok, and must be increasingly made manifest through the whole complex of our surroundings.

Elsewhere in the publication (which is largely produced by students), Joseph Hudnut of the Harvard School of Design calls for a similar universality: "The more perfect symbols of the creative impulse have never flourished in forcing beds apart from the common garden in which all art is rooted, and I am sure that this isolation is the true cause of their impoverishment here in America." Hudnut would set up workshops "for the arts of living together in communities. . . . The artist's way of working should fill every inch of the schoolhouse with its transfiguring light." The importance of his suggested educational program lies in assisting people to discover the meaning of

form, which would animate their thoughts and feelings towards a more creative environment.

Other writers, including Catherine Bauer, Walter Gropius and Hans Blumenfeld, rightly stress the economic and social gains brought about by housing and planning. Julian Huxley considers an important aspect of the work of UNESCO "to improve man's relation to his physical environment and to increase participation by all peoples in the world's cultural treasures." The issue as a whole abundantly makes clear that urban planning and reconstruction must become matters of high policy and concerted democratic action if the "form-will" is to be expressed in our time.

CHRISTOPHER TUNNARD
Yale University

Lloyd Goodrich, *Max Weber*, New York, Macmillan for the Whitney Museum, 1949. 58 pp., 37 illus., 1 in color. \$2.

This book, based on a retrospective survey of the artist's work at the Whitney Museum of American Art, is further evidence (and it seems that participants in prevalent discussions on modern art might heed such evidence) that the origins of modern art are pretty old, as old as art history. Stylistically, however, the art of the mid-twentieth century has its roots in the imaginative vision of painters working forty to sixty years ago. The opportunity to observe this relationship between past, present and future constitutes the chief value of this, as of any survey; thus, in perusing the chronological sequence of illustrations, one has the impression that modern art is not here to stay (it would be decadent if it were), but that it is no more a "mere passing phase" than any other vital art form in history.

If in the changing pattern of Max Weber's work as a whole one senses a kinship with that of other painters of his day, it is, as the text points out, because of his close association with them. All exhibit general similarities and individual differences. Weber, likewise, holds the tune but varies it in keeping with his own personality.

The book itself is a well-documented examination of the growth and change of a sensitive painter during a working span of forty years. The fact that he was confronted with an even more unsympathetic audience than were his European contemporaries makes his development all the more impressive. It is a pity that production costs permitted only one color plate, for with the author I find in the splendor of Weber's recent use of color, as well as in his mastery of linear accents, the genuine vitality of his accumulated experience.

A biographical summary of the text and a selected bibliography add to the convenience of the book for ready reference.

BARTLETT H. HAYES, JR.
Addison Gallery of American Art

Latest Books Received

Apollinaire, Guillaume, *THE CUBIST PAINTERS*, New York, Wittenborn Schultz, 1949. 65 pp., illus. \$1.75.

Berenson, Bernard, *SKETCH FOR A SELF-PORTRAIT*, New York, Pantheon, 1949. 185 pp., illus. \$3.

Blake, Peter, *MARCEL BREUER: ARCHITECT AND DESIGNER*, New York, The Architectural Record in collaboration with the Museum of Modern Art, 1949. 128 pp., 196 illus. Paper \$2.25; cloth \$4.

BLAKE; BOTTICELLI; HOLBEIN; VERMEER, New York, Studio (World's Masters New Series), 1949. Introduction by Anthony Bertram, + 48 illus. \$1.25 each.

Christensen, Erwin O., *POPULAR ART IN THE UNITED STATES*, with illustrations from the Index of American Design, National Gallery of Art, Washington, D. C., London, Penguin Books (King Penguin Book No. 50), 1949. 30 pp., + 32 illus., 15 in color. \$0.75.

Cooper, Douglas, *PAUL KLEE*, Harmondsworth, Penguin Books (Penguin Modern Painters Series), 1949. 14 pp. + 16 monochrome plates and 16 color plates. \$1.

Dickey, Roland F., *NEW MEXICO VILLAGE ARTS*, Albuquerque, University of New Mexico, 1949. 266 pp., illustrated with drawings by Lloyd Lozes Goff. \$7.

Edman, Irwin, *ARTS AND THE MAN: AN INTRODUCTION TO AESTHETICS*, New York, New American Library of World Literature (Mentor Books), 1949. Reprint. 144 pp. \$0.35.

Farnsworth, Jerry, **PAINTING WITH JERRY FARNSWORTH**, New York, Watson-Guptill, 1949. 128 pp., 54 plates, 6 in color. \$7.50.

Faulkner, Ray; Edwin Ziegfeld; Gerald Hill, **ART TODAY, AN INTRODUCTION TO THE FINE AND FUNCTIONAL ARTS**, New York, Henry Holt, 1949. Revised ed. 519 pp., 299 illus. \$6.

FLOWERS: **THE FLOWER PIECE IN EUROPEAN PAINTING**, with introduction by Margaretta Salinger, New York, Harper, 1949. 27 pp., 5 illus., 40 color plates. \$5.

FROM COLONY TO NATION, **AN EXHIBITION OF AMERICAN PAINTING, SILVER AND ARCHITECTURE FROM 1650 TO THE WAR OF 1812**, Chicago, Art Institute, 1949. 140 pp., illus. \$2.

Fromentin, Eugène, **THE MASTERS OF PAST TIME**, New York, Oxford (Phaidon), 1949. 377 pp., 100 illus. \$2.50.

GEORGES BRAQUE: **NOTEBOOK 1917-1947**, New York, Curt Valentin, 1949. Facsimile, 93 pp., 92 pen-and-ink drawings. \$4.50.

GLICENSTEIN **SCULPTURES**, Paris, Editions du Chêne (distributed by Paul A. Struck, New York), 1948. Foreword by Jean Cassou. 40 rotogravure illus. Paper \$6; cloth \$8.

De Goncourt, Edmond and Jules, **FRENCH EIGHTEENTH-CENTURY PAINTERS**, New York, Oxford (Phaidon), 1949. 418 pp., 100 plates. \$2.50.

Gregorovius, Ferdinand, **LUCREZIA BORGIA**, New York, Oxford (Phaidon), 1949. 353 pp., 112 illus. \$2.50.

Hartt, Frederick, **FLORENTINE ART UNDER FIRE**, Princeton, Princeton University, 1949. 148 pp., 55 plates, 3 maps. \$5.

HEBBAR, K. K., **DRAWINGS AND PAINTINGS**, with introduction by G. Venkatachalam, Bombay, Nalanda Publications (Times of India), 1948. 9 pp., 16 illus., 10 in color. \$8.50.

Hitchcock, Henry-Russell, **PAINTING TOWARD ARCHITECTURE**, New York, Duell, Sloan & Pearce, 1949. 118 pp., 40 illus., 24 color plates. \$6.

Holub, Rand, **APPLIED LETTERING AND DESIGN**, New York, Watson-Guptill, 1949. 79 pp., illus. \$2.75.

Hope, Henry R., **BRAQUE**, New York, Simon and Schuster for the Museum of Modern Art, 1949. 170 pp., 135 plates, 10 in color. \$5.

Johnson, Martin, **ART AND SCIENTIFIC THOUGHT: HISTORICAL STUDIES TOWARDS A MODERN REVISION OF THEIR ANTAGONISM**, New York, Columbia University Press, 1949. Foreword by Walter de la Mare. 200 pp., 16 illus. \$3.

Kahnweiler, Daniel-Henry, **THE RISE OF CUBISM**, New York, Wittenborn Schultz, 1949. (Documents of Modern Art, No. 9). 35 pp., illus. \$1.75.

Kenny, John B., **THE COMPLETE BOOK OF POTTERY MAKING**, New York, Greenberg, 1949. 242 pp., illus., 20 plates + 4 in color. \$7.50.

Keynes, Geoffrey, **BLAKE STUDIES: NOTES ON HIS LIFE AND WORKS IN SEVENTEEN CHAPTERS**, London, Rupert Hart-Davis, 1949. 208 pp., 48 plates. 42 s. net.

Lee, Kathryn Dean and Katharine Tyler Burchwood, **ART THEN AND NOW**, New York, Appleton-Century-Crofts, 1949. 392 pp., 208 illus. + 49 illus. in text. \$4.50.

Miller, Alec, **TRADITION IN SCULPTURE**, New York, Studio, 1949. 160 pp., 205 illus. \$6.95.

Munro, Thomas, **THE ARTS AND THEIR INTERRELATIONS**, New York, Liberal Arts Press, 1949. 559 pp. \$7.50.

Neutra, Richard, **ARCHITECTURE OF SOCIAL CONCERN IN REGIONS OF MILD CLIMATE**, Sao Paulo, Gerth Todtmann, 1948. In English and Portuguese. 221 pp., illus.

Newhall, Beaumont, **THE HISTORY OF PHOTOGRAPHY FROM 1839 TO THE PRESENT DAY**, New York, Simon and Schuster for the Museum of Modern Art, 1949. 256 pp., 163 illus., 1 in color. \$5.

Niclausse, Juliette, **TAPISSERIES ET TAPIS DE LA VILLE DE PARIS**, Paris, Librairie Gründ, 1948. Preface by Yves Bizardel. 104 pp., 16 text illus., 56 plates, 1 color plate. Fr. 1,800.

Novalis, **THE NOVICES OF SAIS**, with sixty drawings by Paul Klee, New York, Curt Valentin, 1949. 126 pp., 60 drawings. \$4.75.

Pope, Arthur, **THE LANGUAGE OF DRAWING AND PAINTING**, Cambridge, Harvard University, 1949. 162 pp. + 71 plates. \$5.

Pope-Hennessy, John, **DOMENICHINO DRAWINGS AT WINDSOR CASTLE**, New York, Oxford (Phaidon), 1949. 187 pp., 69 plates, 72 illus. \$8.50.

Read, Herbert, **EDUCATION THROUGH ART**, New York, Pantheon, 1949. 302 pp., 107 illus., 4 in color, 9 drawings. \$5.50.

REFLECTIONS ON OUR AGE: **LECTURES DELIVERED AT THE OPENING SESSION OF UNESCO AT THE SORBONNE UNIVERSITY, PARIS**, New York, Columbia University Press, 1949. Introduction by David Hardman, Foreword by Stephen Spender. 347 pp. \$4.50.

Rosenfeld, David, **PORCELAIN FIGURES OF THE EIGHTEENTH CENTURY IN EUROPE**, New York, Studio, 1949. 125 pp., illus. in halftone and color. \$5.

Russell, Leo, **MONSTERS**, New York, Tanagra, 1949. Introduction by Rudolf Arnheim. 28 plates.

Suida, W. E., ed., **RAPHAEL'S PAINTINGS AND DRAWINGS**, New York, Oxford (Phaidon), 1949. 2nd ed. 29 pp. + 114 plates, 7 in color. \$7.50.

Taubes, Frederic, **PICTORIAL COMPOSITION AND THE ART OF DRAWING**, New York, Dodd Mead, 1949. 141 pp., 83 illus. \$4.

van Thienen, Frithjof, **JAN VERMEER OF DELFT**, New York, Harper, 1949. 20 pp., 37 plates, 8 in color. \$2.50.

Tietze, Hans, **TINTORETTO, THE PAINTINGS AND DRAWINGS**, New York, Oxford (Phaidon), 1948. 383 pp., 300 illus., 3 in color. \$7.50.

Uhde, Wilhelm, **FIVE PRIMITIVE MASTERS**, New York, Quadrangle, 1949. 98 pp., 36 illus., 4 in color. \$7.50.

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October Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. Albany Institute of History and Art, Oct. 4-16: Ruth M. Hutchins, One-Man Show, Oct. 7-30: Amer. Provincial Ptg. Oct. 18-30: Valerie Swenson. One-Man Show.

ANDOVER, MASS. Addison Gallery of American Art, Oct. 3-24: Bridges. Robert Maillart, Engineer.

ANN ARBOR, MICH. Museum of Art, University of Michigan, Oct. 2-23: Jazz by Henri Matisse, Hayter's Five Personages (AFA).

ATHENS, GA. Georgia Museum of Fine Arts, University of Georgia, to Oct. 25: Standard Oil Ptg. Oct. 25-Nov. 25: Model Houses and Mod. Drapery Designs.

ATHENS, OHIO. Ohio University Gallery, to Oct. 15: Old Masters and Mod. Ptg.

AUBURN, N. Y. Cayuga Museum of History and Art, Oct. 1-30: Ann. Daubers Club Show. Textile Exhib. Amer. Indian Exhib.

AUSTIN, TEX. College of Fine Arts, University of Texas, to Oct. 10: Ptg. and Prints by Paul Klee.

BALTIMORE, MD. Baltimore Museum of Art, Oct. 1-Nov. 6: Haitian Popular Ptg. Three Md. Artists: Fourny, Carrington and Roullion. Walters Art Gallery, Oct. 1-23: Recent Accessions in the Field of Ancient Art.

BATON ROUGE, LA. Louisiana Art Commission, Oct. 3-28: Photos by Elmore Morgan, La. Documentary Photog.

BETHLEHEM, PA. Lehigh University Art Gallery, to Oct. 23: Oils by Francis Speight.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Oct. 2-22: Art Schools, U. S. A. Oct. 2-23: Textiles from the Mus. Coll. Oct. 30-Nov. 20: Drwgs by Francis de Erdely. A New Direction in Intaglio.

BLOOMINGTON, ILL. Illinois Wesleyan University, Art Dept., Oct. 8-22: The Twenty—Oils and W'cols by a Group of Ind. Artists.

BLOOMINGTON, IND. Indiana University, Oct. 4-25: Contemp. Drwgs (AFA).

BOSTON, MASS. Institute of Contemporary Art, Oct. 6-Nov. 20: Feininger, Villon Exhib. Museum of Fine Arts, to Oct. 15: Gilded Statue of San Ludovico by Donatello.

CAMBRIDGE, MASS. Fogg Museum of Art, Harvard University, to Oct. 31: Eng. Silver and Wedgwood, Italian Ptg. of the 14th and 15th Cen., Italian Master Drwgs of the 15th and 16th Cen., European Ptg. of the 16th, 17th and 18th Cen., Flemish and Dutch Ptg. of the 17th Cen., French Ptg. of the 19th Cen., *Fin de Siècle* Prints—Toulouse Lautrec, Bonnard, Vuillard. Germanic Museum, Harvard University, to Nov. 3: Ptg. and Drwgs of the Goethe Period.

CARMEL, CALIF. Carmel Art Association Gallery, Oct. 1-31: Portraits by 12 Painters. Mem. Showing of Marne Ptg. by the late Wilhelm Ritschel.

CHAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, Oct. 8-30: George Kachergis.

CHICAGO, ILL. Chicago Galleries Association, Oct. 1-31: Portraits by Frederic Mizen. Oils by Adolph Heinze. Etchgs by Ernest Melchert.

Club Woman's Bureau, Mandel Brothers, Oct. 1-31: Ann. Fall Exhib. of Work by Members of the Chicago Soc. of Artists.

Palette and Chisel Academy of Fine Arts, Oct. 8-Dec. 2: Small Ptg. by Members.

CINCINNATI, OHIO. Cincinnati Art Museum, Oct. 4-31: Exhib. of Musical Instruments. Oct. 27-Nov. 22: Ptg. by Josef Albers.

Taft Museum, to Oct. 23: Fine Reproductions of Old Textiles by Scalamaudré Silks, Inc.

University of Cincinnati, Oct. 4-25: Training Designers (AFA).



Joslyn Memorial Art Museum, Omaha, Nebr.

CLAREMONT, CALIF. Pomona College, Oct. 1-23: Contemp. Chinese Ptg. (AFA).

CLEVELAND, OHIO. Cleveland Museum of Art, to Oct. 30: European Ptg. and Sculpt. Exhib. of Lace. Oct. 1-30: Drwgs by Outdoor Classes.

COLORADO SPRINGS, COLO. Fine Arts Center, Oct. 1-31: Drwgs by Rico Lebrun (AFA). First Showing of Metropolitan Mus. Deposits. Photos by Kathleen and Vladimir Telberg von Teleheim.

COLUMBUS, OHIO. Columbus Gallery of Fine Arts, Oct. 1-Nov. 7: The Gothic North.

CORTLAND, N. Y. Cortland Free Library, Oct. 1-31: Cortland State Teachers College Faculty Show.

COSHOCKTON, OHIO. Johnson-Humrickhouse Museum, to Oct. 9: Ptg. by Gus Vaupel, Retrospective Exhib. Oct. 12-Nov. 2: Ptg. by French Children.

DALLAS, TEX. Dallas Museum of Fine Arts, Oct. 8-30: 20th Cen. European Ptg. from Winterbotham Coll. Leonardo da Vinci Exhib. Oct. 8-Nov. 6: Ft. Worth Press Photog. Exhib.

DAYTON, OHIO. Dayton Art Institute, Oct. 4-Nov. 15: I.B.M. Period Rooms. Jane Reece Art Galleries, to Oct. 31: Photos, Oil, W'col and Pastel Ptg.

DECATUR, ILL. Art Center, to Oct. 16: 19th Cen. French Landscape Ptg. Oct. 23-Nov. 27: 17th Cen. Dutch Ptg.

DENVER, COLO. Denver Art Museum, Oct. 3-Dec. 10: Pacific Island Art. Oct. 15-Dec. 1: Festival of Toys.

DES MOINES, IOWA. Des Moines Art Association, Oct. 2-30: Amer. Artists 1890-1920. Cranbrook Students and Teachers. Oct. 10-16: The Art Fair.

DETROIT, MICH. Detroit Institute of Arts, to Nov. 20: For Mod. Living. To Oct. 21: Paul Klee Drwgs. Oct. 15-18: Special Exhib. for Audubon Soc.

DURHAM, N. H. University of New Hampshire, Dept. of Art, Oct. 1-Nov. 1: New Hampshire Craftsmen.

DURHAM, N. C. Duke University, Oct. 9-30: Book Jackets (AFA).

EAST LANSING, MICH. Michigan State College, Art Dept., to Oct. 12: Student Ptg. from Leelanau, Mich. Summer Art School. Elements of Design (MOMA). Oct. 16-Nov. 6: Ptg. from Cranbrook Mus. Coll.

ELMIRA, N. Y. Arnot Art Gallery, Oct. 1-31: Woodcuts by Norman Kent.

EVANSVILLE, IND. Evansville Public Museum, Oct. 1-15: Internat'l Photog. Salon.

FORT WAYNE, IND. Art School and Museum, to Oct. 9: Design in Nature (AFA).

GREEN BAY, WIS. Neville Public Museum, Oct. 2-31: 8th Northeastern Wis. Art Ann.

GRINNELL, IOWA. Grinnell College, Art Dept., Oct. 1-31: W'cols by Robert S. Rogers.

HARTFORD, CONN. Wadsworth Atheneum, to Oct. 23: The Theatre (LIFE Mag.). Oct. 8-30: Conn. W'col Soc. Oct. 27-Nov. 15: Conn. Arts Assn.

HONOLULU, HAWAII. Honolulu Academy of Arts, to Oct. 24: Hawaiian Quilts, Oct. 2-23: Prints from Brooklyn Mus. Print Ann. (AFA). Oct. 6-30: Ptg. of Hawaii by Peter Hurd. Oct. 28-30: Pacific Orchid Soc. Fall Show.

HOUSTON, TEX. Museum of Fine Arts of Houston, to Oct. 9: A New Direction in Printmaking. Oct. 9-30: Ptg. by Jan Van Empel. Oct. 16-30: 24th Ann. Internat'l Salon of Photog. W'cols by Amy Freeman Lee.

INDIANAPOLIS, IND. Art Association of Indianapolis, John Herron Art Institute, to Nov. 13: New Acquisitions of Prints and Drwgs. Embroideries from the Balkans.

ITHACA, N. Y. Cornell University Library, Oct. 9-30: The Fifty Books of the Year, 1949 (AIGA).

KANSAS CITY, MO. Kansas City Art Institute, Oct. 2-23: Drwgs from the 1949 Whitney Ann. (AFA). Oct. 9-Nov. 13: Drwgs by Pavel Tchelichev. Ptg. by Robert Bailey. William Rockhill Nelson Gallery of Art, to Oct. 8: Kansas Painters. Oct. 1-23: Folk Arts of the South Amer. Highlands (AFA). Cuban W'cols (AFA). Oct. 1-31: Four Ladies Playing Polo—T'ang Figures of Terra Cotta.

LAGUNA BEACH, CALIF. Laguna Beach Art Association, to Oct. 30: Eminent Portrait Painters of Southern Calif. Abstracts by McLaughlin. To Nov. 27: Members Autumn Exhib.

LAWRENCE, KANS. Museum of Art, University of Kansas, to Oct. 5: 6th Ann. News Pictures of the Year. Oct. 1-30: Ptg. by S. H. Low.

LITTLE ROCK, ARK. Museum of Fine Arts, to Oct. 30: 12 Old Masters in Oil, Loaned by Dr. O. K. Coska.

LONG ISLAND, N. Y. Kew Gardens Art Center Gallery, Oct. 1-31: Group Show by Artists who Teach in L.I.

LOS ANGELES, CALIF. Dalsell Hatfield Galleries, to Oct. 10: W'cols by John Marin.

James Vigeveno Galleries, to Oct. 7: Drwgs by Alexander Archipenko. Oct. 9-Nov. 10: Primitives: Grandma Moses and Camille Bombois.

LOUISVILLE, KY. J. B. Speed Art Museum, Oct. 5-26: The 1949 Corcoran Biennial (AFA).

MADISON, WIS. Wisconsin Union Art Gallery, University of Wisconsin, to Oct. 3: Fact and Fantasy, 18th Cen. Eng. Moholy-Nagy Mem. Exhib. (AFA). Mod. Jewelry Under \$50 (AFA).

MANCHESTER, N. H. Currier Gallery of Art, Oct. 8-Nov. 6: Monet and the Beginnings of Impressionism. Oct. 1-22: Drwgs and Prints by Kuniyoshi (AFA).

MASSILLON, OHIO. Massillon Museum, to Oct. 5: Chinese Prints from Chicago Art Institute. Oct. 1-30: Work of Mus. Art Classes.

MILWAUKEE, WIS. Milwaukee Art Institute, Oct. 7-30: Graphic Arts Industry in Wis. Ptg. by Joseph Frieberth. Houses, U. S. A.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, to Oct. 15: Ptg. by Clarence Carter. To Nov. 1: Chinese Bronzes in the Pillsbury Coll. Oct. 1-Dec. 1: Five Centuries of Great Prints.

University Gallery, University of Minnesota, Oct. 14-Nov. 14: Print Symposium—Mod. Printmaking and the Teaching of Prints.

NEWARK, N. J. Newark Museum, to Oct. 16: Materials and the Artist. Oct. 12-Dec.: Peru—Before and After the Conquest. Oct. 1-Indef.: Life and Culture of Tibet. Rabin and Krueger Gallery, to Oct. 18: Ptg. and Drwgs. Gus Mager. Oct. 19-Nov. 19: Van Gogh Reproductions.

NEW BRITAIN, CONN. Art Museum of the New Britain Institute, Oct. 8-Nov. 1: Three Young Americans.

NEW ORLEANS, LA. Tulane University, Oct. 2-23: Guatemala (AFA).

NEW YORK, N. Y. A. C. A., 63 E. 57, to Oct. 15: Ptg. by Anthony Toney. Oct. 17-Nov. 5: Ptg. by Anton Refregier. American British Art, 122 E. 55, Oct. 18-Nov. 12: Ballet Sketches by E. McKnight Kauffer.

Associated American Artists, 711 5th Ave., to Oct. 15: 15th Anniversary—A Group Show. Oct. 3-22: Ptg. by Arnold Blanch. Oct. 24-Nov. 12: Ptg. by Georges Schreiber. Babcock, 38 E. 57, Oct. 3-29: Ptg. by 19th and 20th Cen. Amer. Artists.

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Pierre Beres, 6 W. 56, to Oct. 18: Original Etchings by Roger Chastel.
 Demotte, 39 E. 51, Oct. 14-Nov. 12: Ptg by Sarah E. Hanley.
 Downtown, 32 E. 51, to Oct. 22: New Ptg by Gallery Artists.
 Oct. 25-Nov. 12: Ben Shahn, One-Man Show.
 Faragil, 63 E. 57, to Oct. 15: Theatre Design, Donald Oenslager. To Oct. 31: Amer. Sculp. Colonial Masterpieces.
 Friedman, 20 E. 49, Oct. 1-31: Ptg by Alfred R. Bosco.
 Grand Central, 15 Vanderbilt, Oct. 4-15: W'cols by John D. Knap. Oct. 18-29: W'cols by A. Lassell Ripley.
 Grolier Club, 47 E. 60, Oct. 19-Nov. 30: The Work of Anthony Trollope.
 Sidney Janis, 15 E. 57, to Oct. 8: Artists: Man and Wife. Kennedy, 785 5th Ave., Oct. 5-29: The Amer. Indian—19th Cen. Drwgs, Ptg and Prints. Oct. 15-Nov. 12: Of Men and Money—Old Prints of Financial Interest.
 Kleeman, 65 E. 57, Oct. 1-31: Original Color Prints by Rolf Nesch.
 Koots, 600 Madison, Oct. 4-22: Collages by Robert Motherwell. Oct. 25-Nov. 12: New Ptg by Hans Hofmann.
 Kraushaar, 32 E. 57, to Oct. 8: Contemp. Amer. W'cols and Gouaches. Oct. 10-29: Contemp. Amer. Ptg.
 Laurel, 108 E. 57, to Oct. 8: Ptg by J. L. Shadbolt. Oct. 10-27: Ptg by Norman Carton.
 Metropolitan Museum of Art, 5th Ave. at 82, Oct. 6-Indef.: Medieval Indian Sculp. Oct. 21-Jan. 15: Vincent Van Gogh: Ptg and Drwgs. Oct. 28-Indef.: Mex. Prints Since 1700.
 Morgan Library, 29 E. 36, to Jan. 21: Exhib. Commemorating the 400th Anniversary of the Book of Common Prayer.
 Mortimer Levitt, 16 W. 57, to Oct. 8: Oils and Pastels by Lilian MacKendrick. Oct. 10-29: Oils by Seymour Fogel.
 Museum of the City of New York, 5th Ave. and 103, to Oct. 31: Theatrical Caricatures, Cartoons and Impressions. Oct. 18-Feb. 1: A Hospital Bed—The Growth of Hospitals in N. Y. C.
 Museum of Modern Art, 11 W. 53, Oct. 4-Dec. 4: Mod. Art in Your Life, 20th Anniversary Show. Oct. 6-30: Franklin Watkins Murals. Oct. 11-Jan. 15: Photography. Oct. 18-Jan. 15: Recent Acquisitions.
 Museum of Non-Objective Painting, 1071 5th Ave., Oct. 18-Nov. 30: Group Showing of Non-Objective Ptg.
 National Academy of Design, 1083 5th Ave., Oct. 3-20: Allied Artists.
 National Serigraph Society, 38 W. 57, to Oct. 15: Serigraphs and Textiles by the Teaching Staff. Oct. 17-Nov. 12: Leonard Pylak, One-Man Show.
 New Art Circle, 41 E. 57, Oct. 1-22: Ilja Bolotowski. Oct. 23-Nov. 12: New Work by Israel Litwak.
 Neuhouse, 15 E. 57, to Oct. 20: Recent European Acquisitions.
 New York Historical Society, 170 Central Park West, to Dec. 24: Calif. Gold Rush. Oct. 4-Nov. 13: Book Plates from Oliver C. Sheehan Coll.
 New York Public Library, 476 5th Ave., to Oct. 15: Ballet. Oct. 4-Nov. 12: Contemp. Ukrainian Book Art. Oct. 7-Indef.: Edgar Allan Poe, An Exhibition in Commemoration of His Death. Oct. 17-Dec. 31: Chopin, 100th Anniversary of the Great Composer's Death. To Nov. 26: Roger LaCouriere.
 Passedoit, 121 E. 57, Oct. 10-Nov. 5: Retrospective Exhib. of Ptg by Albert Gleizes.
 Peridot, 6 E. 12, Oct. 3-29: Constructions by Louise Bourgeois.
 Perls, 32 E. 58, Oct. 3-29: Birds of Wisconsin: Recent Ptg by Karl Priebe.
 Rabinovitch Photography Workshop, 40 W. 56, Oct. 3-31: The Ordinary Made Interesting.
 Sculptors Gallery, 4 W. 8, Oct. 1-31: Group Exhib. of Sculp. Seventy-first Regiment Armory, Park Ave. at 34, Oct. 17-22: The N. Y. Antiques Fair.
 E. and A. Silberman, 32 E. 57, Oct. 1-31: 16th and 17th Cen. French and Spanish Ptg.
 Van Diemen, 21 E. 57, Oct. 1-14: Mod. French Ptg. Oct. 17-31: Ptg by Clément Seneels.
 Weyhe, 794 Lexington Ave., Oct. 3-Nov. 3: Ptg by Bill Bomar.
 Whitney Museum, 10 W. 8, to Oct. 30: Juliana Force and Amer. Art.
 Willard, 32 E. 57, Oct. 11-Nov. 5: Ptg by Rudolf Ray.
NORFOLK, VA. Norfolk Museum of Arts and Sciences, Oct. 2-30: Prints from Mus. Coll. Oct. 9-Nov. 6: Oil Ptg by Members of the Art Corner Gallery.
NORMAN, OKLA. Museum of Art, University of Oklahoma, Oct. 1-16: W'cols by Helen Wann Annen. Oct. 16-30: Animals That Never Were. Oct. 2-31: Shokler Exhib.
OAKLAND, CALIF. Mills College Art Gallery, to Oct. 21: Best Students' Work. New Acquisitions. To Oct. 22: Egyptian Art (LIFE Mag.).
 Oakland Art Gallery, Oct. 7-Nov. 6: Ann. Exhib. of W'cols.
OBERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, to Oct. 5: Egypt (LIFE Mag.).

OKLAHOMA CITY, OKLA. Oklahoma Art Center, to Oct. 15: Encyclopaedia Britannica Coll. Oct. 19-Nov. 6: Claude Montgomery, One-Man Show. Oct. 23-Nov. 6: Sculp. by Lawrence Tenny Stevens. Faculty Exhib.
OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial, to Oct. 4: Wedgwood. Oct. 4-Nov. 30: Know Your Mus. Oct. 4-Oct. 30: Textiles by Cornelia and William O. Nelson.
OSWEGO, N. Y. State Teachers College, Oct. 1-23: The Arts Work Together (AFA).
PASADENA, CALIF. Pasadena Art Institute, to Nov. 21: Persian Art. French Impressionist and Post Impressionists.
PHILADELPHIA, PA. American Swedish Historical Museum, to Oct. 14: W'cols by Lars Hoftrup.
 Art Alliance, Oct. 3-Nov. 2: Ptg by Arthur Meltzer. Oct. 3-24: Exhib. of Work of Young Philadelphia Illustrators. Oct. 3-31: Photos of Philadelphia Orchestra's Tour in Eng. and Scotland. Sculp. by Saul Baizerman; Tweeds and Dress Fabrics by Joe Acton; Costume Accessories by Elva Hodges; Fabrics by Kathryn Wellman. Oct. 3-Nov. 7: Oils, Gouaches and Drwgs by Mitchell Siporin and Ruth Gikow. Oct. 24-Nov. 28: Prints by Daniel Garber.
 Contemporary Art Association, to Oct. 26: Oils and Sculp. Georges de Braux, to Oct. 15: Lin-Fon-Ming, Mod. Chinese Painter.
 Print Club, to Oct. 7: Print Club Permanent Coll. To Oct. 15: Drwgs and Cartoons by Leonard Lionni. Oct. 12-28: Drwgs by Katherine Sturgis Goodman. Oct. 19-Nov. 8: Prints by Morris Blackburn.
PITTSBURGH, PA. Carnegie Institute, Oct. 13-Dec. 11: Ptg in the U. S., 1949. Oct. 13-Dec. 31: Current Amer. Prints, 1949.
PITTSBURY, N. J. James R. Marsh Gallery, Permanent: Early Amer. and European Metal Work.
PORTLAND, ORE. Portland Art Museum, to Oct. 9: Indian Children's Works. To Oct. 16: Wildenhain Ceramics. Oct. 1-23: Max Beckman (AFA). Oct. 10-Nov. 13: Public Schools Summer Workshop.
PROVIDENCE, R. I. Providence Art Club, Oct. 4-16: 4th Ann. Black and White Show. Oct. 18-30: Louise L. Emerson and Isabelle R. Reynolds.
 Rhode Island School of Design Museum, Oct. 2-23: 28th Ann. Exhib. of Advertising and Editorial Art (AFA).
READING, PA. Public Museum and Art Gallery, to Oct. 16: 2nd Reading Internat'l Exhib. of Photog. Oct. 23-Nov. 27: 22nd Regional Exhib. of Ptg.
RENO, NEV. University of Nevada, Oct. 6-27: Book Jackets (AFA).
RICHMOND, IND. Art Association of Richmond, Oct. 23-Nov. 28: 51st Ann., Richmond, Ind. Painters.
RICHMOND, VA. Virginia Museum of Fine Arts, to Oct. 22: Horace Day, Va. Artist. Oct. 6-29: Domestic Architecture of the San Francisco Bay Region (AFA). Oct. 7-30: In and Out of Focus, Photog. Exhib. Oct. 28-Dec. 11: Calder and Sculp. Today.

ROCHESTER, N. Y. Memorial Art Gallery, to Oct. 24: Ptg Toward Architecture. Exhib. of Children's Work. Special Showing of Objects Acquired from Brummer Sale, Rochester Public Library, Oct. 1-31: Rochester Art Club, 67th Ann. Exhib.
 University of Rochester Library, to Oct. 16: The Fifty Books of the Year 1949 (AIGA).
ROCKFORD, ILL. Rockford Art Association, Oct. 3-Nov. 4: Grand Central Galleries Show.
ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Oct. 1-Nov. 1: Ptg in New England. Sculp. Lesson (LIFE Mag.). Prints by William Shevis.
ST. LOUIS, MO. City Art Museum, to Oct. 16: Ex Votos (AFA). Oct. 10-Nov. 14: Mississippi Panorama. Oct. 17-Nov. 1: Exhib. by Photog. Soc. of Amer. To Nov. 3: 15th to 20th Cen. Woodcuts.
SAN ANTONIO, TEX. Witte Memorial Museum, to Oct. 4: Drwgs by Members of Calif. W'col Soc.
SAN DIEGO, CALIF. Fine Arts Gallery of San Diego, Oct. 2-23: Picasso Lithographs (AFA).
SAN FRANCISCO, CALIF. San Francisco Museum of Art, to Oct. 16: Folk Arts of the Far East. To Oct. 30: Domestic Architecture of the Bay Region. Oct. 7-Nov. 6: 14th Ann. W'col Exhib. of the San Francisco Art Assn. Oct. 20-Nov. 14: Bay Region Rental Gallery of Ptg and Sculp.
SANTA FE, N. M. Museum of New Mexico, Oct. 1-15: Ptg by Smith, Hiller, Woolf, Tedford, Hatten. Lithos. by Ira Moskowitz. Oct. 16-31: Ptg by J. R. Willis. New Mexico Print Show.
SEATTLE, WASH. Henry Gallery, University of Washington, Oct. 1-30: Photos by V. and K. Telberg-von-Teleheim. Washington Painters.
 Seattle Art Museum, Oct. 6-Nov. 6: 35th Ann. Exhib. of Northwest Artists. Purchase Prize Prints from Northwest Printmakers Permanent Coll.
SIoux CITY, IOWA. Sioux City Art Center, Oct. 1-31: James Hunt, One-Man Show. S. Carl Fracassini, One-Man Show.
SPRINGFIELD, ILL. Illinois State Museum, Oct. 1-Nov. 27: Ptg from the Mus. Permanent Coll.
SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Oct. 2-23: Exhib. of Work by Instructors and Students. Finger Ptg by Francis East. Oct. 16-Nov. 6: Mod. Amer. Ptg.
 Springfield Museum of Fine Arts, Oct. 9-30: 4th Ann. Regional Exhib.
SPRINGFIELD, MO. Springfield Art Museum, Oct. 1-Indef.: Old Master Drwgs.
STATE COLLEGE, PA. State College Library, to Oct. 16: The Fifty Books of the Year 1949 (AIGA).
STATEN ISLAND, N. Y. Staten Island Museum, to Oct. 7: Ptg by Francis Owen. Oct. 9-Nov. 6: Ann. Exhib. by Members.
TACOMA, WASH. Tacoma Art Association, Oct. 12-Nov. 7: Upjohn Coll. of Amer. Art.
TOLEDO, OHIO. Toledo Museum of Art, Oct. 2-31: Flower Ptg. Photos of Mexico by Gilmore Flues. Oct. 9-Nov. 6: Ptg by Virginia Thibodeau.
TOPEKA, KANS. Mulcaire Art Museum, Oct. 19-Nov. 12: I.B.M. Exhib., 30 Americans 1700-1900.
TRENTON, N. J. Stuyvesant Shop, to Dec. 14: George Washington—Edward Hicks Mem. Exhib.
URBANA, ILL. University of Illinois, Oct. 1-23: Amer. W'cols (AFA).
UTICA, N. Y. Munson-Williams-Proctor Institute, Oct. 23-Nov. 16: Design in Nature (AFA). To Oct. 30: Utica Looks Ahead, a City Planning Exhib. Mod. Bldgs for School and Colleges. Ptg and Photos of Utica.
WASHINGTON, D. C. Howard University Gallery, Oct. 1-22: Old Master Drwgs (AFA).
 Library of Congress, Oct. 4-25: Children's Books of Yesterday (AFA).
 National Gallery of Art, Oct. 1-31: New Acquisitions, Rosenwald Coll.
 Pan American Union, to Oct. 12: Three Engravers of Argentina: Amadeo dell'Acqua, Alberto Nicasio, Victor Rebuffo. Oct. 13-31: The Highlands of South America. Photos of Bolivia and Peru by Elena Hosmann.
 U. S. National Museum, Oct. 1-30: Hawaii (AFA).
 Whyte Gallery, to Oct. 10: Animals and Birds. Oct. 10-31: Dreams and Fantasy.

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WELLESLEY, MASS. *Wellesley College Art Museum*, Oct. 15-30: Amer. W'cols.

WESTFIELD, MASS. *Westfield Athenaeum*, Oct. 1-31: Academic Artists Assn.

WICHITA, KANS. *Wichita Art Association*, Oct. 2-29: 17th Cen. Dutch Ptg. Dickerson Ptg. Antiques. *Wichita Art Museum*, Oct. 12-31: Kans. Painters Exhib. Oct. 1-Indef.: 1949 Acquisitions to the Roland P. Murock Coll.

WINNIPEG, MANITOBA. *Art Gallery Association*, Oct. 4-25: 20th Cen. W'cols, Amer. and Foreign (AFA). *University of Manitoba*, Oct. 1-23: Vision in Display (AFA).

WOODSTOCK, N. Y. *Rudolph Galleries*, Oct. 1-31: Small Ptg. by Woodstock Artists.

WORCESTER, MASS. *Art Museum*, Oct. 1-23: Amer. Textiles '48 (AFA). Oct. 1-Nov. 1: Early Amer. Decorative Arts from Index of Amer. Design.

YOUNGSTOWN, OHIO. *Butler Art Institute*, Oct. 23-Nov. 13: Artists Look Like This. To Nov. 13: Contemp. Americans.

Where to Show

NATIONAL

ALBANY, N. Y. 3rd Biennial National Exhibition of Prints of the Print Club of Albany, Dec. 1-31. Albany Institute of History and Art Galleries. Open to all printmakers. All print media. Fee \$2. Jury. Prizes. Entry cards due Oct. 27. Work due Nov. 4. For further information write Alice Pauline Schafer, 33 Hawthorne Ave., Albany 3.

BALTIMORE, MD. 9th Annual Painting Show of "Life in Baltimore." Oct. 30-Dec. 11: Peale Museum. Open to all artists. No fee. Jury. Prizes. Work due Oct. 14. For further information write the Peale Museum, 225 N. Holliday St., Baltimore 2.

NEW YORK, N. Y. 11th Annual Exhibition, *American Veterans Society of Artists*, Nov. 11-28: Time & Life Bldg. Open to honorably discharged Veterans and to all service men and women on duty or in hospitals. Media: oil, watercolor, prints and sculpture. For further information write to B. F. Morrow, 110 W. 55 St., New York 19. 34th Annual Exhibition, *Society of American Etchers, Gravers, Lithographers and Woodcutters*, February. Media: prints (intaglio, relief or planographic). Jury. Prizes. Entry fee. For further information write Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28.

SYRACUSE, N. Y. 14th Ceramic National, Oct. 30-Dec. 4. Syracuse Museum of Fine Arts. Open to all artists. Media: ceramic sculpture, pottery and enamels. Jury. Prizes over \$2,000. Entry fee \$3. Work due Sept. 12-24 at regional art centers. For further information write Anna W. Olmsted, Dir., Syracuse Museum of Fine Arts, Syracuse 3.

WASHINGTON, D. C. National Conservation Poster Contest, National Wildlife Federation. Open to students from 7th through 12th grades. The subject of the poster is: Soil and Water—and their Products. Prizes. Jury. Entries due Jan. 10. For further information write Wildlife Federation, Washington 10, D. C.

REGIONAL

DAYTON, OHIO. *Ohio Printmakers Exhibit*, Dayton Art Institute. Open to present and former residents of Ohio. Media: prints. Work due Oct. 28. Jury. Purchase awards totaling \$75. For further information write Mildred Raffell, Dayton Art Institute, Dayton 5.

GRAND RAPIDS, MICH. *Friends of American Art 4th Annual Print Exhibition*, Nov. 7-27. Grand Rapids Art Gallery. Open to all Michigan artists. Entry fee 50¢. Jury. Prizes. Entry cards due Oct. 19. Work due Oct. 26. For further information write Print Exhibition, Grand Rapids Art Gallery, 230 E. Fulton St., Grand Rapids.

HOUSTON, TEX. 11th Annual Texas Exhibition of Painting and Sculpture. Museum of Fine Arts of Houston. Open to residents of Texas. Jury. Prizes. Work due Oct. 19. For further information write Museum of Fine Arts of Houston, Houston 5.

MANHATTAN, KANS. 3rd Annual Exhibition of Prints by *Kansas Printmakers*, 1949-50. Kansas State Federation of Arts. Open to residents or former residents of Kansas. Media: prints (intaglio, relief or planographic). Entry fee \$1. Jury. Prizes. For further information write Kansas State Federation of Arts, Kansas State College, Manhattan.

MASSILLON, OHIO. 14th Annual November Show. Massillon Museum. Open to present and former residents of Ohio. All media. Jury. Baldwin Purchase Award. No fee. Work due Oct. 29. For further information write Albert E. Hise, Massillon Museum, Massillon.

NORFOLK, VA. 8th Annual of Contemporary Virginia and North Carolina Oil and Watercolor Paintings, Feb. 5-26. Museum of Arts and Sciences. Open to artists born and residing in Virginia or North Carolina. Media: oil and watercolor. Jury. Prizes. Entries due Jan. 23. Work due Jan. 16-23. For further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

PHOENIX, ARIZ. 24th Arizona Art Exhibition, Nov. 4-13. Arizona State Fair. Photographic Section: Open to all photographers in Arizona. No entry fee. Entries due Oct. 20. Fine Arts Section: Nov. 4-13. Open to artists of Arizona. Entry cards due Oct. 19. Work due Oct. 24. For further information write Freda I. Heilman, Art Center Association, 613 Pierce St., Sioux City 15.

SIoux CITY, IOWA. 5th Annual Iowa Watercolor Show, Nov. 1-30. Art Center Association. Open to residents of Iowa. Media: watercolor. Jury. Prizes. Work due Oct. 15. For further information write Freda I. Heilman, Art Center Association, 613 Pierce St., Sioux City 15.

TOPEKA, KANS. 3rd Annual Exhibition of Oil Paintings by Artists of the Missouri Valley, Nov. 16-Dec. 16. Mulvane Art Museum. Open to residents of Nebr., Mo., Okla., and Kans. No fee. Jury. Prizes. Entry cards due Oct. 21. Work due Oct. 29. For further information write Mrs. John H. Hope, Mulvane Art Museum, Topeka.

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